FREE BOOK!
McCaffrey, Pratchett, Rankin & more...

#7

Adventures in Science Fiction

DECEMBER 1995 £3

"You don't like me, do you, Bond? Well, I think you're a sexist, misogynistic dinosaur."

SFX

9 771358 595005 12

"THE FUNNIEST MAN IN THE WORLD?"
TERRY PRATCHETT IN THE SFX INTERVIEW

STAR TREK!
SPECIAL NINE-PAGE VOYAGER CELEBRATION

SULU!
GEORGE TAKEI TALKS TREK

THE MAN IN THE WHITE SUIT
REMEMBERING RANDALL & HOPKIRK (DECEASED)

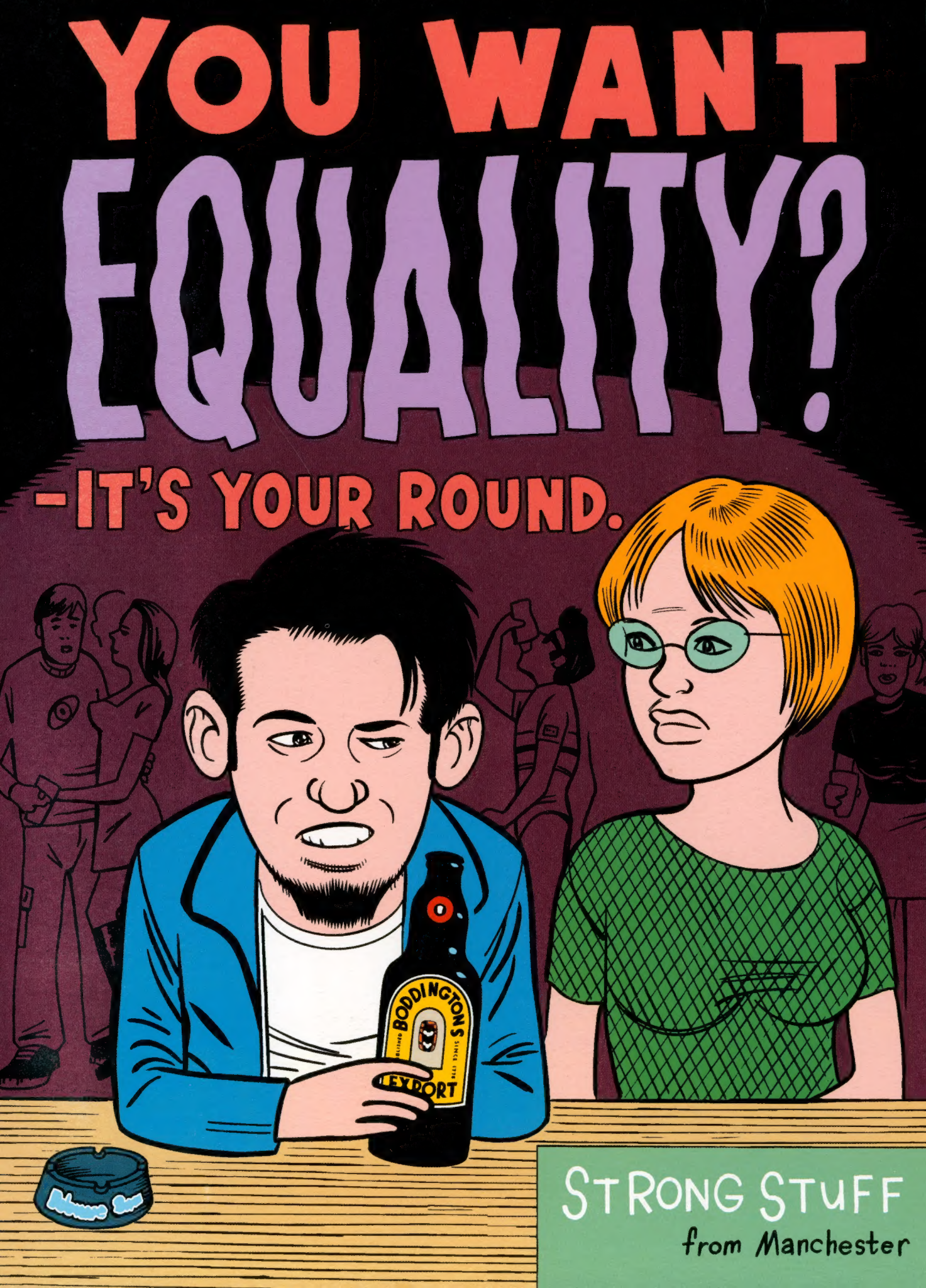
WIN A DALEK!

LICENCE RENEWED

INVENTING A BOND FOR THE '90s IN GOLDENEYE

Future PUBLISHING

Films, TV, Books, Comics, Video, Models and more...


YOU WANT
EQUALITY?
-IT'S YOUR ROUND.
BODDINGTON'S
EXPORT
STRONG STUFF
from Manchester

SFX

The Science Fiction Magazine

#7 December 1995

Contact us at:

SFX, Future Publishing, 30 Monmouth Street, Bath, Avon BA1 2BW ☎ (01225) 442244
(01225) 446019 sfx@futurenet.co.uk

Who we are and what we do:

Editor	**Matt Bielby** **mattb@futurenet.co.uk**
Deputy Editor	**Dave Golder** **sfx@futurenet.co.uk**
Staff Writer	**MJ Simpson**
Production Editor	**Dan Goodleff**
Production Assistants	**Claire Johnson, Julie Tolley**
Art Editor	**Lisa Nicholls**
Photography	**Rick Buettner** **Rob Scott** **Craig Stennett** **Peter Stone**
Space Cadet Illustrations	**Rian Hughes**
Voyager Illustrations	**Nick Davis**
Cover	**"The name's Bond, James Bond." Pierce Brosnan is 007**
Advertising Manager	**Duncan Ferguson**
Sales Executive	**Adrian Hill**
Production Manager	**Richard Gingell**
Production Co-ordinator	**Craig Broadbridge**
Ad Design	**Scott Purnell**
Publicity Manager	**Liz Ramsay** ☎ **(0171) 331 3920**
Product Manager	**Tamara Ward**
Circulation Manager	**Tom Green**
Publisher	**Greg Ingham**
Assistant Publisher	**Alison Morton**
Group Production Mngr	**Judith Green**
Ass. Print Services Mngr	**Jane Grey**
Paper Controller	**Fiona Deane**
Print Services Co-ord.	**Janet Anderson**
Print Services Mngr	**Matthew Parker**
Scanning & Manipulation	**Chris Stocker** **Simon Windsor**
Joint Managing Director	**Greg Ingham**
Group Art Director	**Matt Williams**
Chairman	**Nick Alexander**

Contributors: Contributors: Jon Abbott, Dan Abnett, Stephen Applebaum, Paul Beardsley, Jeremy Clarke, Jonathan Davies, James Dugan, Simon Forrester, John Grant, Steve Holland, David Langford, Joe Nazzaro, Jonathan Norton, Wil Overton, Nick Peers, Adrian EC Petford, Adrian Rigelsford, Cavan Scott, Antony J Shepherd, Andy Stout, Jim Swallow

Thanks to: Poppy, HMV Bath, Bath Costume Hire, London Rd.

Subscriptions
Future Publishing Ltd
FREEPOST BS4900 Somerton,
Somerset TA11 7BR

Customer Services ☎ (01225) 822510
Customer Order Line: ☎ (01225) 822511;
Fax 🖷 (01458) 274378

The subscription rate for 14 issues is:
UK £36, post free; Europe £63; rest of world £92

For more information on this and other Future Publishing magazines, including exclusive subscription offers, visit FutureNet by pointing your World Wide Web client at:
http://www.futurenet.co.uk/
Alternatively, for subs, turn to page 95 or call ☎ (01225) 442244.

Contributions are accepted on the basis of full assignment of copyright to Future Publishing, unless otherwise stated in writing. SFX recognises all copyrights and trademarks. Where possible, we acknowledge the copyright holder. Please contact us if we haven't credited your copyright and we'll correct any oversight.

Printed in the UK. A member of the Audit Bureau of Circulations. All contents © Future Publishing 1995.

SFX recommends: *GoldenEye*, *Ed Wood* to rent, *DC Comics: Sixty Years of the World's Favourite Comic Book Heroes* and *The Art of Star Trek* (top Christmas presents both!), *Deep Space Nine*'s "The Way of the Warrior," Pulp's *Different Class* (as good as we'd hoped), the new season of *Cracker*, and real log fires.

Table of Contents

News

4 Free Book!
Introducing *The SFX Files*, this issue's rather fabulous free gift!

6 Strange Tales
Kevin J Anderson, Storm Constantine, *Dinotopia*, *X-Files* on video, *Twelve Monkeys*, and more...

Features

20 GoldenEye
James Bond is back – and in style! We go behind the scenes of the effects and stunt spectacular that is *GoldenEye* with writer Jeffrey Caine, stunt co-ordinator Simon Crane, and "the real life Q", Nick Finlayson. By **Matt Bielby**.

34 Star Trek: Voyager
Celebrate the latest *Star Trek*, now showing on Sky, with producer Jeri Taylor, stars Tim Russ and Roxann Biggs-Dawson, director Winrich Kolbe and many more. A ten-page special by **Joe Nazzaro**.

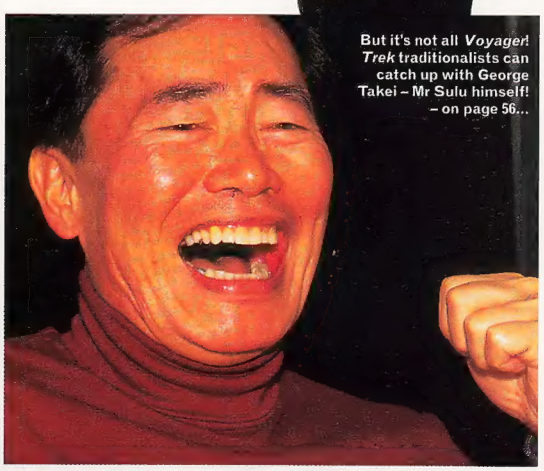
46 The SFX Interview: Terry Pratchett
At last! It's the inevitable Terry Pratchett interview. Join **MJ Simpson** for an extended audience with Waterstone's best-selling living writer, the "funniest man in the world", and the star of this month's brilliant *SFX Files*.

56 George Takei
He's got the loudest laugh in the Alpha Quadrant. Not **Dave Golder** – the amazing Mr Sulu...

60 Couch Potato
It's *Doctor Who* versus the Daleks – but which Doc kicked pepperpot arse the best? By **MJ Simpson**.

007 is back in action, and this issue's turned into a real *GoldenEye* special. Read all about the making of the film on page 20, then find out just how good it is on page 70...

It's *Star Trek* month here at SFX, with the emphasis on the newest *Trek* show, *Voyager*. Read all about Sky's newest hit, including interviews with the stars, starting on page 34...



But it's not all *Voyager*! *Trek* traditionalists can catch up with George Takei – Mr Sulu himself! – on page 56...

Reviews

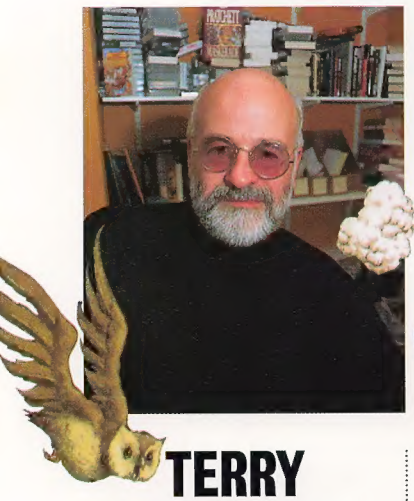
70 Film *GoldenEye*, *Ghost in the Shell*...
74 TV *DS9*'s "Way of the Warrior"...
78 Video *Ed Wood* to rent, and more...
86 Books Nimoy and Takei's *Treks*...
92 Comics Andrew Vachss' Batman...
94 Toys & Models Talking *Trek*...
96 Tosh Mapping Terry's Discworld...

Departments

28 Neutral Zone Rucks waiting to happen...
31 David Langford Welcome to Mordor...
33 John Grant The joys of the genre...
64 Yesterday's Heroes Brit TV's fantasy classic, *Randall & Hopkirk (Deceased)*.
95 Subscribe! Top quality subs action!
97 Sales of the Uncanny Buy! Sell!
103 Live! Welcome to my Nightmare, and more.
104 Competitions Win a life-size Dalek!
105 Next Month Great stuff coming soon...
106 SFX Archive It's the simply the best SF/war/horror flick of them all, *Aliens*...

FREE BOOK
THE SFX FILES

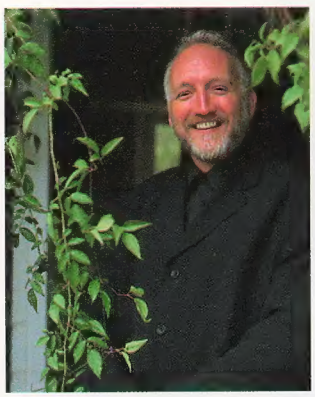
THIS MONTH'S FREE COVERMOUNTED GIFT IS THE SFX FILES, A 200-PAGE BOOK FEATURING THE WORK OF NO LESS THAN 10 OF THE SCIENCE FICTION AND FANTASY WORLD'S PREMIER AUTHORS. FROM TERRY PRATCHETT TO ROBERT RANKIN, FROM ANNE MCCAFFREY TO GEORGE LUCAS (YES, THAT GEORGE LUCAS!) TO DAVID GEMMELL, IT COMBINES EXTRACTS FROM CLASSIC AND BRAND NEW NOVELS WITH STAND-ALONE SHORT STORIES. BUT WHO EXACTLY ARE ALL THESE WRITERS, AND WHAT ARE THESE EXTRACTS ABOUT? READ ON...



TERRY PRATCHETT

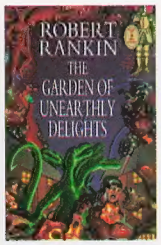
Terry's extract is from the beginning of *Mort*, the fourth of his Discworld books, and reintroduces the character of Death, who was first seen in *The Colour of Magic*, and is the only Discworld character (we're about 99% sure) to crop up in each and every one of Pratchett's highly successful comic fantasies. "*Mort* was the first time I used Death as a main character," remembers Pratchett. "I look back on those early books as almost a Golden Age from a writing point of view. You see, by now there's such a lot of Discworld history and geography that I have to take on board each time that telling the story gets quite complicated. Back at the time of *Mort*, however, I was still painting with a very big brush."

The unstoppable rise of Terry Pratchett is a well-documented story, and we'd refer you to The SFX Interview this issue (starting on page 46) for details, but we *will* just take this opportunity to point out that he's Waterstone's best-selling living author. If you've never read Pratchett before, this extract should give you some idea why he's so popular.



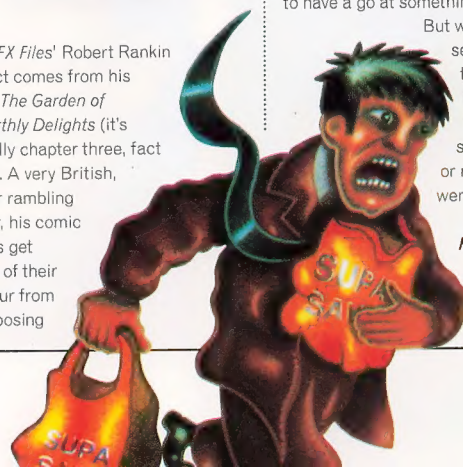
ROBERT RANKIN

The SFX Files' Robert Rankin extract comes from his novel *The Garden of Unearthly Delights* (it's actually chapter three, fact fans!). A very British, rather rambling writer, his comic novels get much of their humour from juxtaposing the biggest clichés of SF, horror and fantasy writing with the thoroughly normal London suburb of Brentford. Er, not that Brentford actually crops up in *The Garden of Unearthly Delights*.



"This was actually my homage to Jack Vance", Rankin says. "He's a great writer, although probably his greatest claim to fame is his almost total lack of knowledge of British slang, which led to him writing a book called *Servants of the Wankh!* He also wrote a series of far future stories called *The Dying Earth*, and I wanted to have a go at something like that. But with a British sensibility, so that the most important thing would still be whether or not the busses were running."

For more, see the The SFX Interview in issue 6.



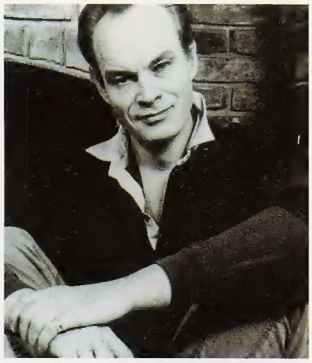
KEVIN J ANDERSON

Kevin J Anderson has a number of original science fiction novels, and hundreds of short stories, under his belt – best known, perhaps, is the Gamearth Trilogy – but it's with his more recent works set in the *Star Wars* universe that he's really become a name to be reckoned with. His Jedi Academy stories are set seven years after the events depicted in *The Return of the Jedi*, and tell of a Jedi training facility, set up by Luke Skywalker, and featuring Leia (right) and Han's toddlers. But other projects are set in the same time period as the films, like this particular story, "Swap Meet: The Jawa's Tale", which is taken from the collection, *Tales from the Mos Eisley Cantina*, which Kevin edited and wrote for.

For more on Kevin, see the interview in Strange Tales.

ANNE McCAFFREY

American writer Anne McCaffrey's contribution is a short story from her new collection, "Zulei, Grace, Nimshi, and the Damnyankees". McCaffrey, who now lives in Ireland, combines science fiction settings with fantasy and, occasionally, romance – her most famous books are a series which began with *Dragonflight*, and tell of a world, Pern, where humans bond with telepathic dragons. Despite this Tolkien-esque set-up, it's a place that has a genuine SF explanation for its existence.



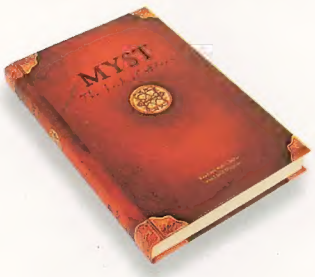
DAVID GEMMELL

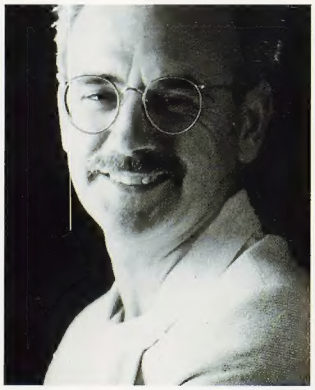
David Gemmell is one of the best known writers of heroic fantasy in the country – a position earned largely from The Drenai Saga and the Sipstrassi series. The extract in *The SFX Files* is from *The Legend of Deathwalker*, a novel to be published in February '96. It continues the story begun in *Legend* and continued in *Druss the Legend* – Druss the Axeman must journey "beyond the gates of Hell" on a mission to save the world. Prepare to be thrilled...

RAND & ROBIN MILLER

The idea of a book based on a computer game may not sound too promising to you at first, but wait – Rand & Robin Miller's *Myst* is no ordinary computer game (it's one of the best-selling CD-ROMs ever, after all, and has won all sorts of awards) and this book, a sort of prequel to the story told in the game, works as a fantasy novel in its own right too. Not only that, but it provides clues to the game, too – and comes beautifully packaged in mock-leather cover and faded yellow pages. Written by the game's creators themselves, *The SFX Files* features chapter five of *Myst: The Book of Atrus*.

Look, just read it okay?





GARRY KILWORTH

Garry Kilworth started off writing straight SF – books like *In Solitary, A Theatre of Timesmiths* and *Abandonati*. More recent works are animal fantasies with titles like *Hunter's Moon: A Story of Foxes* and *Frost Dancers: A Story of Hares*. This extract is taken from *House of Tribes*. "It's an animal fantasy, but it's wacky", he says. "It involves a 1930s house in which tribes of mice are at war with each other because there's a limited supply of food, but..."

Curious? See your *SFX Files* book.

GEORGE LUCAS & CHRIS CLAREMONT

George Lucas is, of course, the creator of the *Star Wars* saga, head of LucasFilm, and one of the most important people in the world. (The world of science fiction, at any rate.) Chris Claremont is famous as a comics writer, best known – of course – for his work on *The X-Men*, which took that once cancelled comic book from near obscurity to a market-dominating position that now continues, long after he left the book and its spin-off titles, almost soley as a result of the work he did. In recent years, however, he's spent time writing SF and fantasy novels as well as his continuing comics work.

This extract is from the prologue to the Lucas/Claremont co-written novel *Shadow Moon*, and is the first volume in a new series set in a new neo-medieval world, full of sorcerers, warlords and mysterious warriors. Those of you who've seen a certain Lucas-produced fantasy film will almost certainly recognise some of the characters and settings...

The SFX Files has been put together with the kind co-operation of Transworld Publishers Ltd, whose imprints include Corgi, Bantam, Doubleday and others. Money-off vouchers for the above authors are included in its pages. Thanks to Catherine Pollock, and all of the authors involved.

Ritchen Hughes

FANTASTIC ADVENTURES FROM THE MANY WORLDS OF SCIENCE FICTION, INCLUDING KEVIN J ANDERSON, DINOTOPIA AND THE MANY FACES OF DEATH. IT'S A SLIGHTLY TRUNCATED STRANGE TALES THIS ISSUE, AND PRODUCTION HELL IS TAKING A ONE-ISSUE REST TO FREE UP SPACE, SO WITHOUT FURTHER ADO...

This month in Strange Tales...

GHOSTLY!

Ghost in the Shell, about to go on limited release in the UK, is the most important piece of Japanese animation since *Akira*. We report from Tokyo on **page 10**.

GOTHIC!

Join top goth authoress Storm Constantine – some say she's England's answer to Anne Rice – on **page 16**.

WORDY!

Nigel Planer reads Discworld. One character's voice sounds like "John Cleese crossed with Arthur Lowe, but with a lisp," apparently... **Page 14**.

SFX Top Tens

Some supervillains have cool names and powers – the Joker, Judge Death – but for every great bad guy, there's 100 wannabes. Won't someone tell these wrong-headed wrongdoers where they've messed up...?

10. The Purple Man.
He was indisputably, purple.

9. The Vulture.
Bald. With wings.

8. The Porcupine.
Decided it was a good idea to imitate a fat, slow animal, and so covered himself in quills.

7. Turtle Man.
Had various turtle-themed weapons, a turtle costume, and moved incredibly slowly. Like a turtle.

6. The Human Top.
Spun round and round very fast like, er, a human top.

5. The Mandrill.
Had a horrible monkey face, and the power to make women do whatever he said. Er, not bad.

4. The Beard Hunter
Cut off people's beards and wore them on his belt.

3. The Armadillo.
Looked just like a humanoid armadillo.

2. Clayface.
Had a clay face.

1. The Calculator
Wore a calculator on his chest, which he used to "predict" the actions of his opponents.

Star Wars &

THE NEW FILMS MAY SHOOT IN THE UK...

This is Leavesden – acres of space, both inside and out, conveniently located and ideal for film shoots of all sizes.

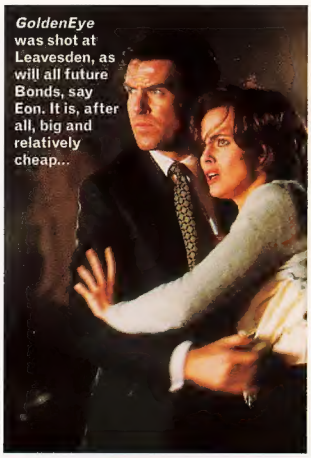
Leavesden Airfield – until recently the home of Bond film *GoldenEye* – is gearing up to host more big budget movies. Could the next *Star Wars* trilogy or the new Indiana Jones film be among them, asks **Dave Golder**...?

The new *Star Wars* trilogy and the fourth Indiana Jones adventure could well be shot in the UK, and it's all thanks to James Bond. Well, kind of...

What's known for sure is that both Stephen Spielberg and Lucasfilm have been in discussion with Third Millennium Studios, the new owner of Leavesden Airfield, about basing future projects there. The airfield – a large site owned by Rolls Royce until June 1994 – was recently leased by Eon Productions to house the successful shoot of their latest James Bond film, *GoldenEye*.

What Leavesden – located just off Junction 20 of the M1– has on its side is space. The old aero-engine factories were easily converted into eight acres of sound stage by Eon, while the surrounding land provided a backlot – "the biggest in the world", according to Bond producer Michael Wilson – easily large enough to hold a fake section of St Petersburgh.

Since the Bond people moved out, Third Millennium – a subsidiary of Malaysian retail company George Town Holdings (GHT) – have bought the site, complete with converted sound stages, for a reported £42.75 million. It's believed that the company was in discussion with both Spielberg's Dreamworks outfit and Lucasfilm as it negotiated the deal, finalised in November. Though a spokesman warned SFX that plans to film more *Star Wars* or Indiana Jones films at the site were "very much in the early stages", an announcement about at least one new film scheduled to shoot there should come soon.



GoldenEye was shot at Leavesden, as will all future Bonds, say Eon. It is, after all, big and relatively cheap...

Indy

In the meantime, Third Millennium plans to plough a further £150 million into the site, developing it as an integrated film and TV studio, with a Universal Studios-style tour – including movie-themed attractions – and a family entertainment centre too.

When asked, neither Lucasfilm or Dreamworks would comment specifically on plans to film at Leavesden, though it is known that Spielberg is keen to base more projects in the UK. Eon, however, has pledged to film any further Bond adventures at the ex-airfield, assuming the success of *GoldenEye*.

Meanwhile, the future of Elstree Studios, where the original *Star Wars* and Indiana Jones movies were shot, looks bleak. Nothing has been filmed there for five years, most of the site is derelict, and the current owner, Brent Walker, has already allowed half the land to be sold and redeveloped as a supermarket (its one concession to the site's movie history being a hideous cameraman weathercock).

While it seems unlikely that film-making will ever take place at Elstree again, the local council are looking at proposals to redevelop the remaining buildings as a "movie museum with working studios" – depending, of course, on the intentions of Brent Walker. 20th Century Fox apparently held talks with the company about the future of the site this year, but nothing appears to have come of it.

Leavesden from the outside: All the glamour of Pinewood and Shepperton!

Gilliam's monkey business

Five years since his last movie, Terry Gilliam returns to the genre that gave him his best film, *Brazil*, with the Bruce Willis/Brad Pitt topliner, *Twelve Monkeys*. **Dave Golder** reports...

Directed by the man responsible for the sublime *Brazil*, co-written by the scribe who polished up the script for *Blade Runner*, and starring Bruce "hip again since *Pulp Fiction*" Willis and Brad "smouldering" Pitt, *Twelve Monkeys* has got to be box office gold. Hasn't it?

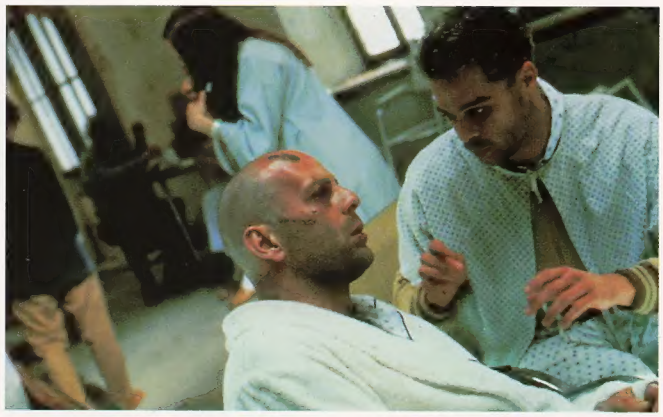
Let's hope so. After all, ex-Python Gilliam is undoubtedly one of the most gifted and respected directors working in the UK. *Time Bandits* and *Brazil* proved he could produce visually stylish, and often downright stunning, films on (by Hollywood standards) a minimal budget – a great record spoiled by *The Adventures of Baron Munchausen*, reputedly the most expensive European movie ever made, and one of the biggest box office flops of all time.

Since then it's been up and down. Gilliam partially redeemed himself with his first Hollywood movie, the Jeff Bridges and Robin Williams-starring *The Fisher King*, which won an acting Oscar, some critical cudos, and did okay, if not spectacular, box office. The visual flair certainly hadn't deserted him, even if the story – the first he didn't have a hand in writing – was a bit dull. Unfortunately, that was five years ago. Little else has been heard from Gilliam, until now...

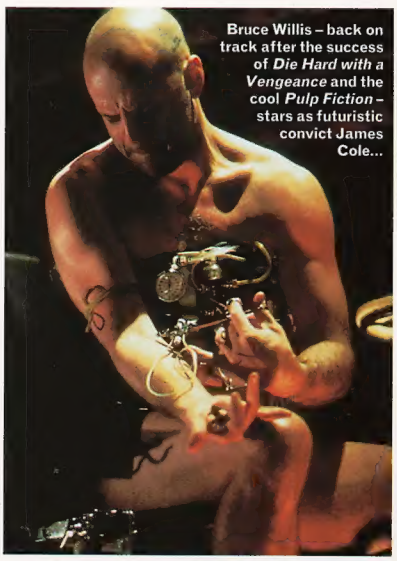
Twelve Monkeys is based on a script written by David Peoples – also responsible for *Unforgiven* – and Janet Peoples. It features Willis as James Cole, a 21st Century convict who travels back in time to prevent a virus which ravaged the Earth at the turn of the millennium. Also starring Brad Pitt as a raving lunatic and Madeline Stowe as a psychiatrist, the film is described as "SF noir".

Twelve Monkeys is pencilled in for a UK release in March '96. We'll have more on it as its release approaches, but, in the meantime, here's a taster of what's to come...

***Twelve Monkeys* is, it seems, a departure for Brad Pitt, more used to romantic roles in films like *Legends of the Fall*.**



Heart-throb Pitt (right) with the follically-challenged Willis on the set of *Twelve Monkeys*.



Bruce Willis – back on track after the success of *Die Hard with a Vengeance* and the cool *Pulp Fiction* – stars as futuristic convict James Cole...

Though rather more subdued than in the past – at least from the look of these shots – the usual crazed Terry Gilliam visual sensibility would appear to be alive and well in *Twelve Monkeys*. Madeline Stowe (below), of *Last of the Mohicans* and *Blink* fame, co-stars with Willis and Pitt.

"Don't quote us!"

Dotted lines have been signed on as the basic credits list for *Jurassic Park* 2 begins to take shape. Young Mr Spielberg will direct it for a huge cut of the gross takings, and Michael Crichton won't do too badly out of it either. The actual script is being written by *Park* co-scripter David Koepp, whose fee ($1.5-$2 million) is the largest ever for an adaptation – though, apparently, it *won't* be based on *The Lost World*, but will take place between the two Crichton books. The only cast member likely to return is Jeff Goldblum.

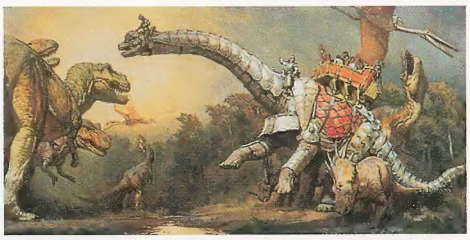
Would you believe: *Frankenstein Sings*? The less-than-original story of this off-broadway-musical-turned-movie concerns a couple whose car breaks down, forcing them to spend the night in a creepy old mansion. Frankie (who looks like a reject from *Killer Klowns from Outer Space*) co-stars with Dracula, the Wolf Man, a mad doctor and a hunchback. Centrepiece of the whole shebang is a performance by Bobby "Boris" Picket of his novelty hit "The Monster Mash". It's Picket's first film role since "Man in Elevator" in *Frankenstein General Hospital*. We always prefered the Bonzos' version anyway...

Good news for fans of Pink Ranger (ie any heterosexual male). Saban Entertainment, the people who bring us *Power Rangers*, are starring Amy Jo Johnson, the all-American girl who leaps tall shopping malls in a single bound, in a movie called *Suzie Q*. She plays a teenager killed in a road accident, who returns as an angel to save her parents from financial trouble.

Clive Barker, the busiest man in horror, will produce *Clive Barker's Ectosphere*, a cross-dimensional science fantasy, for Spelling Films, who are also behind Stephen King's *Thinner*. This is an original screenplay by King about a corpulent attorney who suffers a gypsy's curse and loses weight at a worrying rate...

One remake that Universal have been keeping quiet about is *It Came From Outer Space*, which is ready to hit the screen next Summer. With special effects by William Mesa, of *Darkman* and *Army of Darkness* fame, it should be worth watching, even if it's not 3D...

Jurassic art



James Gurney's *Dinotopia* paintings are inspired by the lush style of Victorian super-realist Sir Thomas Alma-Tadema. These are paired with Victorian-style text, claiming to be the diary of an explorer named "Arthur Denison."

Spielberg and Crichton aren't the only ones to make money out of dinosaurs. Ex-animator James Gurney's *Dinotopia: A Land Apart from Time* told of a country where men and intelligent dinosaurs live in peace, and was a million seller. It's now spawned a sequel and a movie project, as he tells **Graham Marks**...

How does an ex-archaeology major turned art student become a world-famous author/illustrator with a signed and sealed Hollywood deal? Well, in James Gurney's case, it's all down to dinosaurs. What else?

The tale began when Gurney ended up in Los Angeles looking for work. "I got a job as a background painter on the film *Fire and Ice*," he recalls, "working with Frank Frazetta and Ralph Bakshi. I had to do ten paintings a week, but it taught me to project myself into the picture."

By 1985 Gurney was illustrating covers for SF paperbacks when he met Rodolfo Coria, the man who discovered Giganotosaurus. Inspired by this he painted "Dinosaur Parade", a grand scene of humans and dinosaurs trooping through the streets of a city. "It came from the new idea of dinosaurs", smiles Gurney. "Warm-blooded, caring and peace-loving."

Dinosaur Parade led to a commission to do a poster that would take the idea of co-habiting humans and sauropods further, and it was a small jump from there to a book. Two years later *Dinotopia: A Land Apart from Time* was published, telling of the discovery of a lost island in 1862 – one where men and dinosaurs lived and worked together!

Dinotopia has sold more than a million copies worldwide, and been translated into 18 languages. Now there's a second volume, *Dinotopia: The World Beneath*, a soon-to-be-published adult novel, *Dinotopia Lost*, by Alan Dean Foster, an interactive CD-ROM, and a movie in pre-production at Columbia.

"The film is in the very early stages", says James. "It's being scripted by Linda Woolverton, who did *Lion King* and *Beauty and the Beast*, and directed by Ken Ralston – an ex-ILM guy who worked on *Star Wars* and *Back to the Future*."

Gurney doesn't own a computer, TV or video. Was he, I asked, a new Victorian? "No, I have a typewriter", he laughs. "I'm moving boldly forward into the 19th century!"

The World Beneath is rated on p88.

To recreate these images on film will take pioneering animation, says Gurney. "Unlike *Jurassic Park*, the characters actually have to interact with the dinosaurs. You know, ride on them and suchlike."

The Price of Freedom™ is Eternal Vigilance

WING COMMANDER® IV

Call-up papers due December

Starring:

Mark Hamill as Colonel Blair

Malcolm McDowell as Admiral Tolwyn

ORIGIN® Interactive Movie™

For more information about Wing Commander IV, please call 0753 546 465, email uk-support@ea.com, or write to Electronic Arts, P.O. Box 835, Slough, Berkshire SL3 8XU.

• Software ©1995, Origin Systems Inc. • ORIGIN Interactive Movie and The Price of Freedom are trademarks of Origin Systems, Inc. • Origin and Wing Commander are registered trademarks of ORIGIN Systems, Inc. • Electronic Arts is a registered trademark of Electronic Arts.

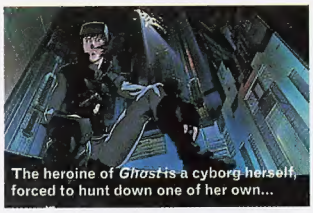
Shell shocked

The incredible *Akira* first brought Japanese animation to the notice of fans in the West, but the follow-through has been weak. Sure, an impressive video industry has sprung up, but it caters mainly to fans – what anime has needed, and desperately, is another crossover hit. Now, in *Ghost in the Shell* – which earns a limited theatrical release this month –it may just have found it. **Andrew Smith** reports from Japan...

The relationship between humans and machines depicted in *Ghost in the Shell* may shock some audiences, but for anime fans it's fairly standard stuff, just particularly brilliantly done.

Dressed in typical the "otaku" uniform of jeans, T-shirts, and brown schoolboy satchels, Shito Saka and Seijuro Yokoyama have been standing outside the Tokyo Fantastic Film Festival box office for over 13 hours. "Otaku", which means either manga (or comic book) maniac or "nerd", isn't a badge designed to be worn with pride, even if, in practice, it often is.

Almost everyone in Japan reads mangas. They come dedicated to any subject you can imagine – politics, economics, romance, sex (gay or straight), cookery... You can buy them on newsstands, or in dedicated outlets like the three-story Comic Station Shibuya, which claims to house more than 120,000. Someone tells me mangas account for 10% of the country's total print sales – amazing! The stuff pursued by the Otakus, however, is a distinct sub-genre, most of it the SF and fantasy stuff that tends to get exported to the West.



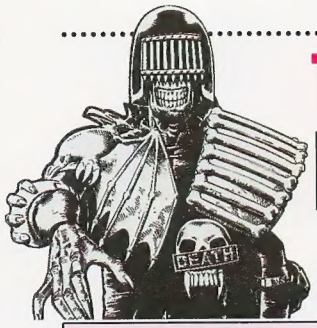
The heroine of *Ghost* is a cyborg herself, forced to hunt down one of her own...

1995 was the first year the Tokyo Film Festival dedicated a whole day to anime. While the rest of the Japanese film industry struggles, anime's popularity is growing – it accounted for half the domestic box office takings last year. One of the Festival's highlights was *Ghost in the Shell*, the first ever joint Japanese/US/UK co-production, and the first anime movie to be given simultaneous cinema release in all three countries, not to mention continental Europe.

The relationship between manga and anime is complex. *Ghost in the Shell* was originally a best-selling manga by the reclusive Masamune Shirow. A school teacher by day, Shirow refuses to be photographed or interviewed, shunning the limelight normally trained on manga artists.

Surprisingly from a Western point of view, however, anime *isn't* afforded the kind of respect due to manga artists. Though, as Shoji Kawamori, who directed the Tokyo Festival anime day opener, *Macross Plus* (which will join its prequel on UK video shelves next year), ruefully notes, it's coming, but only as a result of its growing international success. Kawamori, who trained at university as a rocket scientist, tells me his parents cried when he told them he was going to go into anime instead.

Mamoru Oshii is best known in the UK for overseeing the ravishing visuals and tortuous plot of *Patlabor*, an anime set in the surprisingly near



The four horsemen:

But which Death is "best"?

Science fiction and fantasy has come up with many, often very different, personifications of "death" over the years. If it's not too macabre a question, **SFX** feels compelled to wonder: Who *is* the best Death?

Name: DEATH (aka Bill Door).	**Name:** Death.	**Name:** Death.	**Name:** Judge Death.
Location: Discworld novels and occasional other works by Terry Pratchett.	**Location:** Neil Gaiman's *Sandman* comics.	**Location:** *Bill And Ted's Bogus Journey*, and the early works of Ingmar Bergman.	**Location:** Judge Dredd's strip in *2000AD* comic and assorted spin-offs.
Appearance: Tall, skeletal, robed figure.	**Appearance:** Cute (if emaciated) Goth babe.	**Appearance:** Tall: "The man with no tan."	**Appearance:** A hellish, skeletal figure.
Occupation: Gatherer of souls.	**Occupation:** Takes the dying on their last trip.	**Occupation:** Grim reaper and bass-player.	**Occupation:** Dark Judge.
Friends & colleagues: One adopted daughter, Ysabell, plus Mort, an apprentice who married Ysabell, and their daughter Susan. Also Albert, a manservant, and – yes! – a horse named Binky.	**Friends & colleagues:** Dream (the Sandman of the comic's title), Delerium, Despair, Desire, Destiny, and Destruction (missing) – all members, like Death, of the immortal Endless.	**Friends & colleagues:** Ted "Theodore" Logan and Bill S Preston Esq.	**Friends & colleagues:** Messrs Fear, Fire and Mortis, plus Phobia and Nausea ("the sisters of Death") and occasional temporary pals, including Dredd himself.
Typical quote: "I DON'T KNOW ABOUT YOU, BUT I COULD MURDER A CURRY."	**Typical quote:** "A bagel, please, with lox and cream cheese. And a glass of orange juice."	**Typical quote:** "They melvinned me!"	**Typical quote:** "The crime isss life... the sssentence isss death!"
Sum-up: The most professional Death.	**Sum-up:** The Death you'd like to go out with.	**Sum-up:** The most rock 'n' roll Death.	**Sum-up:** This guy's perhaps best avoided...

Ghost in the Shell **features matter-of-fact nudity, but little sexuality. Instead, bodies are mere objects, to be added to and ripped apart on demand. The "ghost", however, survives.**

future of 1999 (see page 82 for the video release of the sequel). In it the Tokyo police force do their jobs with the aid of labors – massive, 30-foot high robots, each driven by a single officer – which is fine until a virus starts sending most of the city's other labors bezerk. Patlabor ("patrol labor") cops Noah Izumi and Azuma Shinohara have to track it to its source, amid much rumination on the logic of technological development and social disintegration. Beneath the flashy graphics it's heavy stuff.

Ghost in the Shell is just as heavy, but better. This time the setting is 2029, and a "ghost" – memories buried in the circuitry of cyborgs, to give them the semblance of life – has hacked its way into a computer and used it to generate a new body (or "shell") for itself. Convinced that it's alive, the ghost must be tracked down and stopped – and a couple of fellow cyborgs are given the job.

The plot, while not a million miles away from *Blade Runner*, is imaginative, the narrative dense, and the style distinctive. It's packed with the sort of stylised, filmic imagery you wouldn't find outside Japan – we watch light refracted through beads of water on a swimming mask, and a reflected jumbo jet tracing a path across a mirrored skyscraper. Most anime directors are frustrated live action directors, I'm told.

It's clear from the film what an odd attitude Japan has towards both American culture and the onrush of technology – on the one hand, it seems to be fascinated by both; on the other, repulsed. Oshii says that the moral dilemmas his works reflect are all current in wider Japanese society. It seems that the fears and anxieties that cannot, or will not, be discussed in public life slip easily into manga and anime culture.

Entering Mamoru Oshii's studio on the outskirts of Tokyo, I'd expected a pretty high-tech approach to film-making, driven by a few staff and dozens of powerful computers. What you actually get looks at first sight like a sweat-shop: a cramped maze of young men and women sitting in cubicles, each using tracing paper to draw a single animation cell.

Oshii dislikes computer-aided animation. He says everything should be hand-drawn,"because it can generate more character and life, more emotion in each frame."

Well, perhaps. So, in general, are you for technology, or against it?

"Technology will shape society in the future", he explains, "whether we like it or not. No one can guess whether new developments are good or bad until they've been put into practice. We're all leaping into the dark, and I simply wanted to present this problem in the film, and make people think about it."

Ghost in the Shell is *now on limited release, and is reviewed on page 71.*

So who is...
William Castle?

Briefly: American B-movie producer/director (real name William Schloss, 1914-77), who made up for in inventive gimmicks what he lacked in filmic talent. Came into his own in the late '50s with his "interactive" cinema.

Is he any good?: Stanley Kubrick he ain't, but a Castle film is always good value. Like Roger Corman, he defied tiny budgets to make films which deftly ignored their shortcomings. Though most of his gimmicks were limited to the original theatrical releases, once you know what on-screen cues to look for, you can enjoy the films on TV as much as the original audiences did...

Major works: *House on Haunted Hill* (1959) stars Vincent Price as a mad psychopath attempting to scare his wife and other visitors to death by the use of fake ghosts. It was filmed in "Emergo", which involved a fake skeleton whizzing through the cinema on a wire. *Thirteen Ghosts* (1960) was filmed so that the ghosts in question could only be seen while wearing the colour-filter spectacles supplied. Possibly the most notorious Castle gimmick, however, was "Percepto", used for *The Tingler* (1959), in which certain seats were wired up to give audience members electric shocks!

What's he like?: You know the character that John Goodman played in *Matinee* – the one who made a film with people dressed as monsters running down the aisles? That's Castle.

Key themes: In the 1950s, cinema was facing a lot of competition from TV, and Castle's gimmicks were one of many ways – like 3D or Widescreen – of providing something TV couldn't.

Recommended viewing: The above named, plus *Macabre*, *Homicidal*, *Sardonicus*, *Zotz!*, *13 Frightened Girls*...

The ships of STAR TREK® collection

A Fully Authorised Limited Edition Collection of 7 Unique Prints

For the first time ever, this stunning collection of prints brings together ships featured throughout *Star Trek , the original series* in a stunning array of images captured and reproduced directly from the actual episodes.

Each of the seven prints in this collection is a composition of compelling, high quality images, carefully chosen by Scene by Scene to present the subjects, in perfect view, as they actually appeared on screen including:

- The first sighting of a Klingon Battle Cruiser from *Elaan of Troyius*
- The Galileo Seven shuttlecraft and U.S.S. Enterprise™ from *The Galileo Seven (pictured above)*
- Tholian ships spinning their menacing web from *The Tholian Web*
- The first ever Romulan Bird-of-Prey from *Balance of Terror*
- The Deep Space Station K-7 from *The Trouble with Tribbles*
- The U.S.S. Constellation, from *The Doomsday Machine*
- The U.S.S. Enterprise™, and the Botany Bay from *Space Seed.*

Produced using the highest quality print and paper stock, each set of prints is individually numbered and cased in a durable custom made collection portfolio complete with a personalised and signed certificate of authenticity bearing your name, date of purchase and collection number.

With the *Ships of Star Trek Collection* strictly limited to only the 5000 sets being produced this is bound to become a rare collectors item at only £39.95 plus P & P. Once these are allocated no more will be available.

The only official collection of its kind

™,® & © 1995 Paramount Pictures. All rights reserved. STAR TREK and related marks are registered trademarks of Paramount Pictures. Scene by Scene (Publishing) Ltd. authorised user.

PLEASE SEND ME ____ SHIPS OF STAR TREK® COLLECTIONS
AT £39.95 (+ £3.95 P&P) TOTAL £43.90 EACH. I ENCLOSE MY CHEQUE
FOR £ ____ PAYABLE TO SCENE BY SCENE PUBLISHING LTD.
CHEQUE NO. ____ OR PLEASE DEBIT MY ACCESS/VISA/MASTERCARD NO.

EXPIRY DATE ____

SIGNATURE ____

Name ____

Address ____

Post Code ____

Send to
Scene by Scene (Publishing) Ltd
9 Rickett Street, London SW6 1RU.
or phone or fax your order to
Tel: 0171 385 0012
Fax: 0171 385 4566
Please allow 28 days for delivery

THIS JUST IN...

LEGACY OF ERROR

Readers of the British hardback version of Greg Bear's novel *Legacy* (Legend) may note a similarity to legendary Darcy Sarto thriller *Lady, Don't Fall Backwards*. That's right – the last page is missing!

The book has now been reprinted with the epilogue added, and Legend will happily supply complete copies to those who've already purchased the original. Simply snip out the title page – no need to send the whole thing – and post it to Penny Eley at Tiptree Book Services, St. Luke's Chase, Tiptree, Colchester, Essex CO5 0SR. (But bibliophiles take note: UK first editions with an intact title page could now become valuable.)

Undeterred, Greg Bear is currently working on a novel set in Isaac Asimov's "Foundation" universe (as reported in SFX 3), as is Greg Benford. A third book in the series has now been ordered from David Brin, who may be changing his name to "Greg" to avoid confusion.

DREDDFUL NEWS

Further news on the Radio 1FM *Judge Dredd* serial (see SFX 5). Polygram's CD/cassette release of the show recently won a "Talkie", the spoken word recording industry's equivalent of an Oscar, awarded by trade mag *Talking Business*. Producer Dirk Maggs and actor Gary Martin accepted the award for "Best Production", while SFX staff writer MJ Simpson picked up a special "Best Supporting Klegg" award. *(Are you sure about this last bit? – Ed.)*

ZANZIBAR STANDS

SFX reader and bookstore worker Allan Blake of Dunblane reports that the late John Brunner's classic *Stand On Zanzibar* is not quite "out of print", merely "temporarily out of stock". Publishers Arrow Books confirmed that they would consider reprinting the novel if they receive 3,000 orders. Fans of Brunner who would like to see him back on the shelves, and those unfamiliar with the man who are wondering what all the fuss was about, are advised to place an order for the book with your local bookshop.

SAVAGE SWORD?

The long-running legal dispute over the rights to assorted aspects of legendary sword & sorcery hero Conan the Barbarian drags on in the New York Supreme Court. It's all insanely complex, and we won't attempt to explain it here, but as they await an outcome Conan fans may want to while away the time with *The Whole Wide World*, an in-production bio-pic of the Barbarian's creator, Robert E Howard. Starring Vincent D'Onofrio, it's based on the memories of Howard's close friend, Novalyne Price Ellis, and is directed by Dan Ireland. No news as to when you'll be able to see it, though.

Jedi writer

Kevin J Anderson has been writing fiction since 1982, achieving a degree of critical acclaim for works like *Climbing Olympus*. It's through his recent *Star Wars* universe novels, however, that he's lept into the ranks of the best-sellers, as he tells **MJ Simpson**...

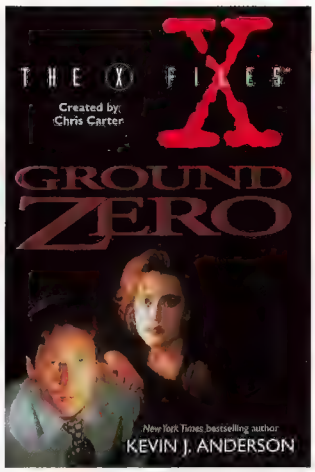
"I had ten books published before I wrote my first *Star Wars* novel", Kevin J Anderson is explaining. "My very first novel, *Resurrection Inc* (1988), was a science fiction/horror crossover, and was nominated for a Bram Stoker Award. Then there was the book I wrote with Doug Beason, *A Semblance of Infinity*, which was nominated for a Nebula. In fact, it got nominated the same week my first *Star Wars* book appeared on the US bestseller list – it was a good week!"

Indeed, since he got into writing *Star Wars* novels, Anderson has had a lot of good weeks. Timothy Zahn's 1993 "Empire" trilogy began a renaissance in *Star Wars* spin-off novels that's served him well, with not only Zahn and Anderson, but also such notables as Barbara Hambly, Roger MacBride Allen and Vonda N McIntyre getting in on the action too.

"The Lucasfilm people have a licensing department whose job it is to make sure that everything fits together", Kevin says, "and they're surprisingly flexible. For instance, they let us have Han and Leia get married and have kids. In the 'Young Jedi Knights' series it's their twins, now 14, training as Jedi themselves."

Indeed, all the current *Star Wars* novels and comics slot into a fixed timeline, where, for instance, Barbara Hambly's *Children of the Jedi* comes one year after Anderson's "Jedi Academy" triology.

"The last book that'll come out before the new movies will be called *The Star Wars Chronology*, which I will be writing. It tells the saga of *Star Wars*, from the *Tales of the Jedi* comics set 5,000 years before the movies, to the 'Young Jedi Knights' books, set 23 years after the movies. So it's a big, tough project."



"I think he's going to be great," said Chris Carter of Kevin' first *X-Files* novel...

Kevin's wife Rebecca Moesta, who co-writes the "Young Jedi Knights" stories with him, explains how they work together...

"First we brainstorm the entire plotline, then we split chapters. There are some that are obviously for Kevin, because he likes high adventure stuff, and there are others where people are swaying to the Dark Side; I love the psychological elements of those."

As well as writing novels and editing anthologies set in the *Star Wars* universe, Kevin has been working on a project with production artist Ralph McQuarrie, the man most responsible for most of the 'look' of the films.

"We spent months digging through the Lucasfilm archives looking for things that had never before been published for the book, which will be called *The Illustrated Star Wars Universe*. It's about the sort of places you hear about, but don't get to see, in the movies – Ralph is also doing a series of new paintings for the book to illustrate them, and I wrote text for each planet. Each chapter is written from a certain point of view – the one on the Emperor's home planet is written by the Chief Imperial Propaganda Minister, for instance."

Although neither Kevin nor Rebecca were "raving *Star Wars* fans" before they got involved in the novels, they're now very knowledgable on the subject. "We saw the movies 50 times each before Kevin started the 'Jedi Academy' books", laughs Rebecca, "and we still watch them now!"

Kevin's work for *Star Wars* has played its part in earning him another top franchise – the *X-Files* novels, for which he's written the third, *Ground Zero*. "I had a great time writing it", he says. "It was one of the easiest books I've done in ages."

Despite all this media-related work, Anderson still writes original fiction, most recently *Born of Elven Blood*, with John Gregory Betancourt. He treats both careers with equal care...

"The tie-ins need to be at least as good as my original stuff. I can't expect people to read *Climbing Olympus* if I don't put my best into the *Star Wars* book they come across first, now can I?"

Solo's kids star in Kevin's "Young Jedi" books!

X-Files exclusive! Video files are reopened

Stop press! Fox Video has revealed to SFX details of the next *X-Files* releases. Dave Golder reports...

SFX can now confirm that Fox will be releasing four feature length *X-Files* videos during 1996, and marketing them "more like movies than TV episodes".

The first video, *The Unopened File*, will be a compilation of the last episode of season two and the opening two episodes of season three, and will be released on January 15 for £14.99.

Title sequences and credits have been edited out to create one seamless "movie", but Fox is promising no episodic material has been cut. Seeing as the season three episodes won't have been seen in the UK at the time of release, it'll be a must-buy for all X-Philes.

Trailers for the *The Unopened File*, complete with 40-fags-a-day voiceover, will be placed at the beginning of the rental video release of *Judge Dredd*, out in December. The other three "movies" will follow, though we've been asked not to reveal which re-edited episodes they'll feature. Fox has "exciting" marketing plans for the releases which will last throughout 1996, and SFX will be able to bring you the full details next month. Regular episodic releases, by the way, will not continue until 1997.

READ THIS
FLYBOY!
STAR WARS
THE CRYSTAL STAR
STAR WARS
DARKSABER
NEW IN PAPERBACK
BANTAM
NEW IN HARDCOVER
BANTAM PRESS
Never mess with a Jedi princess!
Copyright © 1995 Lucasfilm Ltd. All rights reserved. Used under authorization.

MYSTERIOUS WORLD

Arthur C Clarke's next novel will be *Trigger*, co-written with Michael P Kube-McDowell (author of the "Sim O'Fortaff" trilogy). It concerns a device which can remotely detonate any explosive or ammo, rendering all conventional weapons useless...

TOUCHING A NERVE

Raw Nerve is the slickly produced new magazine of short horror fiction, which was launched at October's "Welcome To My Nightmare" festival. It's seeking "nasty stories... like a razor blade across the eyes", and costs £2.50 per issue (cheques to Darren Floyd). You can contact *Raw Nerve* at 186 Railway St, Splott, Cardiff CF2 2NH.

TAKE OVER YOUR TV

Ever fancied yourself as a film director? Wanted to produce an SF film, but were worried about the budget? Never fear. Channel 4's *Takeover TV* is back, and on the look out for more camcorder oddities. And like last season, home-made SF will provide a large chunk of the fun.

World of Wonder, the producers, are paying £90 for each clip broadcast – the more bizarre, funny or inventive, the better. If you've already got a mini-masterpiece on tape, send it in, but there's still time to shoot something specially – and it doesn't have to be fiction. Bizarre documentaries are welcome, too. Apart from SF, other categories include horror, obsessions, Carry On and sex, drugs & rock'n'roll.

For more information, phone *Takeover TV* on (0171) 737 222, or e-mail takeovertv@totv.demon.co.uk.

WHO'S WHO?

Sylvester McCoy has appeared at a number of conventions saying he's been invited to do the regeneration sequence in the new American *Doctor Who* series. But who's he going to regenerate into, that's the question. Current rumour has it that the Americans want an ageing rock star (David Bowie, possibly?), while the BBC are still backing Paul McGann. A announcement is expected soon.

Shooting on the pilot has been pushed back to the new year, so the proposed Spring screening looks unlikely. On the plus side, executive producer Philip Segal has indicated that he would like to see Anthony Ainley back in the role of the Master.

MORE US TV NEWS

Both *Space: Above and Beyond* and *Nowhere Man* have been taken up for full series, while *Star Trek: The Next Generation* stars Jonathan Frakes and Marina Sirtis will appear in *Lois and Clark: The New Adventures of Superman*. Meanwhile, vague reports just in suggest some kind of "Mad Max" TV series is being prepared by the director of all three *Max* films, the legendary George Miller himself!

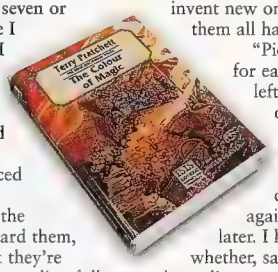
Reading Discworld

"It's John Cleese crossed with Arthur Lowe, but with a lisp."

So says Nigel Planer – best known, perhaps, as "Neil the hippy" from *The Young Ones* – when asked to describe the voice of a character from Terry Pratchett's Discworld. He is, you see, reading the new, unabridged audio books, which means coming up with voices for Rincewind, Twoflower, Death and many others – so many he finds it hard to remember them all, as he explains to **MJ Simpson**...

When Isis Audio Books was casting a reader for their unabridged versions of Terry Pratchett's Discworld novels, they achieved the seemingly impossible; found someone who knew nothing about Discworld!

"I'd never read any of the Discworld books before this", admits Nigel Planer, "but in a way, that's useful. I've read about seven or eight now, and because I read them one by one I come to each one fresh. That's good, because then you're just as excited as the readers are."



Nigel's uninfluenced by Tony Robinson's abridged readings of the books: "I haven't heard them, but I should think they're very good. I prefer reading full novels, because you've got the whole story, rather than being at the mercy of an abridger." No stranger to talking books, he's performed stories by everyone from Nick Hornby to Agatha Christie.

"I enjoy reading out loud", he explains. "I'm just about to do *The Dreaded Lurgi* by Jamie Rix; I read his *Grizzly Tales* for radio. I love doing kids' stories. There are some pirate books I'm hoping to read too, and I've been practising the voices by reading them to my seven-year-old son. I do all the 'Oo-ar!'s – it's great."

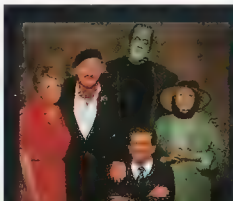
Discworld is a densely populated place, with scores of significant characters in each book, all of whom require a voice. Nigel finds it easy to invent new ones, but remembering them all has proved trickier...

"Picking what voice to use for each character is largely left up to me, although I occasionally ask the producer for advice. The big trouble is that there are minor characters who crop up again perhaps five books later. I have to try to remember whether, say, Mustrum Ridcully has a lisp or not. So I write a little character sketch for each one, like: 'John Cleese crossed with Arthur Lowe, but with a lisp.' It wouldn't make sense to anyone else, and it probably sounds nothing like John Cleese or Arthur Lowe, but it helps me to recapture the voice."

Nigel isn't reading all the books – Celia Imrie's handling the female-centred ones like *Equal Rites*, although Nigel still plays Death, to keep it consistent. "Death's voice is slightly treated", he says, "to fit the idea of talking in capitals. I think *Mort* is my favourite of the books, because it has such a marvellous story. It's almost like a movie."

The first four Nigel Planer Discworlds are out now. We have an interview with Terry Pratchett on page 46.

"The big problem is that there are minor characters who crop up again five books later. I have to remember whether, say Mustrum Ridcully has a lisp or not."



A Brief History of The Munsters

Halloween night 1995 saw the broadcast on US TV of a new telemovie, *Here Come The Munsters*. Astoundingly, this is the sixth (count 'em!) incarnation of the show. Want to know the complete history? Read on...

The Munsters (1964-65): The one that started it all. The original ran for 70 episodes, and starred Fred Gwynne, Yvonne De Carlo, Al Lewis, Butch Patrick and Beverley Owen (later replaced by Pat Priest).

Munster, Go Home (1966): A spin-off feature film which largely used the original TV cast. *The Munsters* visit their dastardly English relatives, Terry-Thomas and Hermione Gingold. The family's first (broadcast) appearance in colour.

The Mini-Munsters (1973): A best-forgotten one-off cartoon, in which Al Lewis and Fred Gwynne supplied their own voices. The story concerned a car that was powered by pop music (!).

The Munsters' Revenge (1981): An ill-advised reunion TV movie. Gwynne, De Carlo and Lewis were a little long in the tooth by now, but still played their original roles. The paper-thin plot involved robot doubles of Herman and Grandpa.

The Munsters Today (1988): The original producers, but a new cast, and vastly inferior scripts and production values. John Schuck (Herman) first played the Frankenstein Monster in a 1979 TV special, and can now be seen in *Babylon 5*!

Here Come The Munsters (1995): Right up to date, MCA TV's two-hour TV movie remake stars Edward Herrmann as, um, Herman with Veronica Hamel and Robert Morse.

SPECIAL LIMITED EDITION ONLY 20,000 WORLDWIDE

STAR WARS™ TRILOGY

THE DEFINITIVE COLLECTION

THE ULTIMATE EXPERIENCE FOR EVERY *STAR WARS*™ FAN!

OVER 10 HOURS OF GALACTIC VIEWING. Contents Include:

- THX Digitally Mastered Letterbox editions of Star Wars, The Empire Strikes Back & Return of the Jedi
- Over 4 hours of supplementary material including: • The Making Of documentaries • Interviews with key Lucasfilm production personnel • Trailers
- Star Wars - The Complete Scripts: Special exclusive edition of the three movie scripts
- Six Exclusive Quality Art Prints of Matte Paintings used in the Star Wars movies
- Three Exclusive Prints of John Alvin's New Art for the Star Wars movies
- Individually Numbered Certificate of Authenticity featuring new Darth Vader art
- All housed within a handsome S.EXECUTOR BLACK METAL BOX featuring the emblem of the Galactic Empire embossed into the lid

Cat No. 8877C

AVAILABLE 4TH DECEMBER FROM SELECTED VIDEO OUTLETS

RESERVE YOUR COPY NOW

CBS FOX VIDEO

LUCASFILM Ltd.

© 1995 TWENTIETH CENTURY FOX HOME ENTERTAINMENT, INC. ALL RIGHTS RESERVED. TM & © 1995 LUCASFILM LTD. ALL RIGHTS RESERVED. © 1995 CBS/FOX COMPANY. CBS™ IS A TRADEMARK OF CBS INC. USED UNDER LICENSE. "TWENTIETH CENTURY FOX", "FOX" AND THEIR ASSOCIATED LOGOS ARE THE PROPERTY OF TWENTIETH CENTURY FOX FILM CORPORATION. ALL RIGHTS RESERVED.

Talking Tender Prey

Pagan magick. Sex and gender. Vampires, otherworldly beings and fallen angels. With these and similar themes, Storm Constantine has carved out her own, distinctive little corner of the British fantasy scene. **MJ Simpson** meets with the Siouxsie Sioux of dark fantasy...

The name Storm Constantine conjures up images of sexy heroes with long hair and leather trousers, enigmatic races with supernatural powers, and dark tales of science, sex and magick. One look at her will tell you that she could scarcely write anything else.

Having dealt with a vampire-esque race called the Wraeththu in her most successful series of books, starting with *The Enchantments of Flesh and Spirit* in 1987, she's now turned her attention to the Grigori, descendants of the Eloim or fallen angels. *Stalking Tender Prey* is the first book in the new trilogy.

"The Grigori stories are different to the Wraeththu ones, and the characters are different, but there's *something* similar about them", Constantine says. "The only thing I can think of is that I loved writing the Grigori stuff as much as I loved the Wraeththu stuff, and I've never felt that about any other novel. Each one is normally a bit harder to write than the last, but the Grigori stuff gushes out. Perhaps it's because I love the idea of fallen angels. The legend is that the sons of God, the Eloim, came down on Mount Vernon, saw the daughters of men, thought, 'Fancy a bit of that!', and spawned monstrous children. The whole idea's really sexy. I even found some descendants of angels in this country!"

Skipping quickly past that, I ask how work on the series is going.

"I finished the second one just last week", she smiles, "and I'm going to start the third in January. I need to speak to someone who's lived in Kurdistan, because part of the book is set there, and it's a little tricky going out there to do your research!"

Indeed. So is the Grigori stuff all she's concentrating on at the moment?

"Actually, I'm hoping Penguin will be able to bring the Wraeththu books out again – they've been out of print for a few years. If that happens, it'd be a good time to do another."

Storm's a distinctive figure at conventions – one writer who looks like she writes...

The introduction to *Stalking* is written by Carl McCoy, ex-singer of goth band Fields of the Nephilim...

"I wanted some chapter titles for *Hermetech*, my sixth novel, and I'd worked with musicians before, so I thought, 'Carl McCoy would be a catch. I'll see if I can get him.' Luckily we got on, and he did the cover too!"

So are you still a goth, then?

"I started out a hippy, then I was a punk, then new romantic, and then it was goth. Now I'm actually more into ambient techno trance stuff. I'm trying to find musicians to turn one of my books into an album, actually."

Other projects include a fanzine of dark fantasy, *Visionary Tongue*.

"It's hard for new writers to break into publishing", she explains, "so I thought, 'What if I and a few friends who are authors try to bring new writers up to a professional standard?' Graham Joyce, Freda Warrington, Cleo Cordell, Brian Stableford and Kim Newman are all involved, and I'm very pleased with the first issue."

Visionary Tongue is £1.50 per issue from 6 St. Leonard's Avenue, Stafford ST17 4LT.

Storm In A Teacup Compo

To celebrate *Stalking Tender Prey*, Creed have given us five copies to give away – and the lovely Storm has signed them! To win one, tell us the names of the three Wraeththu books. Mark your entry Storm In A Teacup Compo, and send it to the usual address by January 1st.

FAHRENHEIT 451

Fanzines so hot they burn...

YES, IT'S THE RETURN OF SFX'S OCCASIONAL FANZINE COLUMN!

Welcome to our second fanzine round-up. If you'd like to see your zine listed here, please send a copy to SFX (Zines), Future Publishing, 30 Monmouth St, Bath BA1 2BW and we'll try to include it in the next available issue. Remember, when ordering zines, you should make cheques or postal orders payable to the name at the start of the address (usually either the name of a person, or of the fanzine itself).

Basically Insane #1
Original humorous fiction. 28pp, A5, £1.50. BIWG, 48 St David's Cres., Newport, Gwent NP9 3AW.

The Black Scrolls #5
Who-zine: fiction, humour, season 16 overview, Troughton filmography. 32pp, A4, quarterly, £2.30. Gareth Kavanagh, Friarsmede, Abbey Place, Llandudno, Gwynedd, N Wales LL30 2AY.

Cadmium Release #5
Red Dwarf fanzine: Hattie Hayridge interview, Douglas Adams, reviews, and more 20pp, A4, bimonthly. Australian $24 sub. J Fisher, PO Box 5074, East Lismore, NSW, 2480, Australia.

Critical Wave #42
Essential SF news, reviews & listings. 32pp, A4, five issues per year, £1.95 (£8 sub). Critical Wave Publications, c/o Martin Tudor, 845 Alum Rock Rd, Ward End, Birmingham B8 2AG.

Destiny #3
Home produced SF comic strip. 20pp, A5, 70p, biannual. Ying-Sung Mak, 10 Hart and Rd, Stratford, London E15 4AR.

Faze #1
Irreverent tele-fantasy zine: mostly *Dr Who*, also *Voyager*, *B5*, etc. 40pp, A5, quarterly, £1. John Connors, 8 Henley Rd, Liverpool L18 2DW.

The 5 Times #6
Authorised *Babylon 5* mag. Michael O'Hare, Ed Wasser, John Vornholt interviews. 38pp, A4, quarterly. *Babylon 5* UK Fan Club, PO Box 1147, London W3 7ZT.

Holocron #1
Star Wars zine: fiction, reviews, RPG scenario. 32pp, A5, quarterly, £1. Neil Bristow, 36 Glen Douglas Rd, Greenock PA16 9NY.

Invasion #11
Horror & action films: Bruce Lee, Russ Meyer, Graham Masterton, *Funny Man*, plus reviews. Pro quality. 100pp(!) A5, £3.50. Invasion, PO Box 7, Upminster, Essex RM12 2RH.

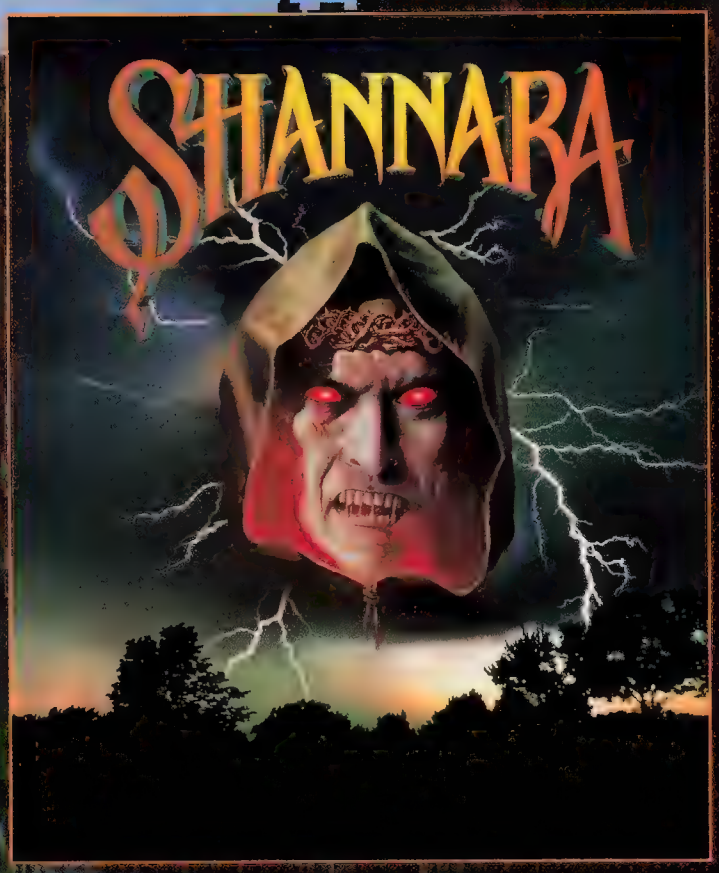
The Julia Gazette #1
Newsletter for fans of Ms Sawalha. Yes, really. 6pp, A4. 60p + SAE. 3 Hawthorn Croft, Lofthouse, Wakefield, West Yorks. WF3 3ST.

L Benjamin Fanzine #8
Lucy was in *Jupiter Moon* & *Press Gang*. 28pp, A5, £1.75. Nicholas Hall, 12 Alderney Ave, Parkstone, Poole, Dorset BH12 4LG.

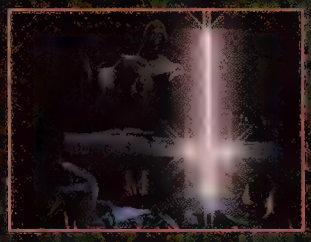
Mostly Harmless #58
Official *Hitch-Hiker's Guide to the Galaxy* mag. News, reviews, fiction. 28pp, A4, quarterly. £5 sub. ZZ9 Plural Z Alpha, 26 Northampton Rd, Croydon, Surrey CR0 7HA.

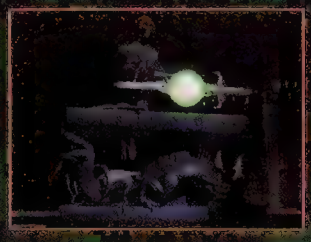
Refractor #2
Top conspiracy theory weirdness. 8pp. A5, SAE. Paul J Bristow, 36 Glen Douglas Rd, Overton, Greenock PA16 9NY.

SHANNARA



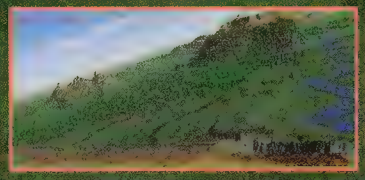
the most popular fantasy series in the world is coming to your PC





Dazzling Special Effects, Compelling Story

Terry Brooks' magical world springs to life in this sophisticated and thrilling multimedia adventure. Explore the magical world of the legendary Four Lands in this original story which packs an exciting and emotional punch.



Dazzling 3-D modeled graphics and stunning animated sequences bring Shannara to life.

Face awesome magic, hostile terrain and fearsome monsters on your quest to repair the Sword of Shannara.

Interact with over 40 speaking characters.

Written by award-winning game designers Corey and Lori Cole.

AVAILABLE ON PC CD-ROM.

LEGEND™
ENTERTAINMENT COMPANY

© 1995 Legend Entertainment Company. All Rights Reserved. Shannara is a trademark of Legend Entertainment Company.
Distributed by Virgin Interactive Entertainment (Europe) Ltd. Virgin is a registered trademark of Virgin Enterprises.

If you have any queries concerning any of our products please contact us at the address below or please contact any one of our local call rate numbers and opening hrs: UK: 0845 125599 (UK), +44 141 226 5205 (Republic of Ireland), 9.30am - 5.30pm, Monday to Friday.
Wizards of the Coast UK Ltd, PO Box 1562, Glasgow G20 8BW.

TM and © 2000 Wizards of the Coast, Inc. All rights reserved. Everway and Wizards of the Coast are trademarks of Wizards of the Coast, Inc.

Encounter the Fates of a Thousand Worlds

Journey through the myriad planes of life with Everway™, the stunning new role-playing game from Wizards of the Coast. Thirty-six beautifully-illustrated Fortune Cards decide your fate, guiding you in the course of your adventures. Ninety gorgeous Vision Cards are provided to inspire and tantalise you, describing the very essence of your Hero. With it's exciting new approaches and easy-to-master game-play, Everway will fascinate, enthral and delight both experienced role-players and newcomers alike.

Everway

Visionary Roleplaying

Let the fates find you

Mr Kiss Kiss

"He's tall, and he's dark, and like a shark, he looks for trouble...": The three faces of James Bond, from suave ladykiller (top) to SAS-style action man (above) to "and this is the real me" (left). Luckily, *GoldenEye* has them all...

Bang BANG!

JAMES BOND'S AN INSTITUTION, OF COURSE, BUT ONE THAT'S COME INCREASINGLY UNDER FIRE IN RECENT YEARS. NOW, SIX YEARS AFTER LICENCE TO KILL, 007 IS BACK, AND WITH A NEW FACE AND A NEW STYLE. AS GOLDENEYE LIGHTS UP CINEMAS ACROSS THE COUNTRY, SFX SPEAKS TO STUNT CO-ORDINATOR SIMON CRANE, THE "REAL LIFE Q" NICK FINLAYSON, AND SCRIPTER JEFFREY CAINE. SO HOW, **MATT BIELBY** ASKS EACH MAN, EXACTLY DO YOU GO ABOUT UPDATING THE WORLD'S MOST CHARMING "SEXIST, MISOGYNISTIC DINOSAUR" FOR 1995?

A lot rests on the latest James Bond film, *GoldenEye*. This might be the 17th "official" 007 movie, but it's also the first for six years, and the one that – many are saying – will make or break the series. *GoldenEye* has to follow the surprisingly disappointing performance of *Licence to Kill* – which, fine film though it was, did badly at the US box office – as well as compete with the likes of *True Lies*, *Batman Forever* and *Die Hard with a Vengeance*, large American action movies which have, in recent years, almost completely stolen 007's thunder.

The world's most famous secret agent has had other problems too. The end of the cold war, legal wrangles, Roger Moore's final feeble efforts, two Timothy Dalton films that desperately tried to make 007 "realistic" (and, in doing so, badly misfired with audiences) – all have conspired to seriously damage the most successful film series in movies. Damage it, but not break it, of course – after all, as villains from Ernest Stavros Blofeld to Hugo Drax have learned to their cost, James Bond is hard to kill.

So it's been a tough period for Bond. But now, suddenly, all his problems seem very far away. The reason is clear: We've got a new 007, and one who's not only reasonably well known to the important US audience, but seems comfortable in the role. There's a new director, Martin Campbell, who cut his action teeth on *The Professionals*, and earned critical cudos for *Edge of Darkness*. And, best of all, there's a new film, which takes on board all the traditional elements of Bond – the style, the familiar characters, the incredible stunts – yet manages to fashion something if not new, then certainly fantastic, out of them. Suddenly, happily, there seems little need to worry about the future of a certain ex-Naval Commander. Mr Kiss Kiss Bang Bang will be around, you suspect, long after John McClane, Martin Riggs and the rest have been consigned to the cinematic dumper...

© EON Productions

"The end of the cold war, legal wrangles, Roger Moore's final feeble efforts – all have conspired to damage the most successful film series of all time. But not break it, of course. James Bond is hard to kill."

Something BIG's coming up...

THE "SOMETHING BIG", OF COURSE, BEING THE NEW BOND FILM. AS EX-NOVELIST JEFFREY CAINE, THE SECOND OF THREE SCRIPTERS ON GOLDENEYE, DISCOVERED, THE IMPORTANT THING IS, "NOT TO LET THE TAIL WAG THE DOG. IF THE STUNT PEOPLE COME UP WITH SOMETHING SPECTACULAR, FINE, BUT YOU HAVE TO FIGHT YOUR CORNER..."

You're unlikely to know Jeffrey Caine's novels (*The Homing* was "sort of sci-fi", he says), but you're almost certain to have seen his screen stuff – best known being the police series he created, *The Chief*, starring Tim Piggott-Smith and, later, Martin Shaw. Best known, that is, before he worked on *GoldenEye*...

"I'd worked for producer Barbara Broccoli before," he explains. "So when she needed a heavy rewrite of the *GoldenEye* script, she came to me. Michael France had done the first draft, but they wanted the structure changing, and the characters developed a lot more. Michael had come up with the basic premise – that there was this GoldenEye weapon, and that the Russian mafia had stolen it – but more or less everything else was up for grabs."

Caine's wasn't the first hand to touch the script – and it wasn't the last, either. After he left the project, Bruce Feirstein was brought on board, and he shares credit with Caine. Feirstein made more changes – it was during his period that M became a woman, for instance.

"When I received the script M was a man, and it never occurred to me to change that," Caine admits. "Not that I've got a problem with the idea – Judi Dench is, after all, a wonderful actress."

Two important characters he can claim as his own, however, are General Ourumov and computer hacker Boris Grishenko, Russian government employees used as inside men during the theft of the GoldenEye. Between them they drive the plot for the first half of the film. "I rewrote virtually the whole of the first act," Caine remembers. "I wrote scenes like the theft of the Tiger helicopter, and moved the attack on the Russian Space Weapons Research Centre from the start of the film to the middle. I made a conscious decision to establish Trevelyan early on too, but without revealing much about him – that would come later, when it becomes clear he's right at the centre of the entire plot."

Martin Campbell directs Brosnan and *Edge of Darkness*' Joe Don Baker, who plays a CIA man.

I IMAGINE IT COULD BE FRUSTRATING WRITING A BOND. DO YOU EVER feel you're just filling holes, so the movie flows easily from stunt to stunt?

"There is a danger that the tail will try to wag the dog," he agrees, "but you try not to let it happen. If the stunt people come up with something spectacular, then great, but as a writer you always try to fight your corner, which means making sure the characters and storyline hold their own. I was against making *GoldenEye* too stunt led – I'd argue the toss if I thought a stunt was taking the place of more important stuff."

So you'd actually write stunts out?

"Sure. The Michael France script had a lot of action, but very little of anything else. I felt my first job was to strengthen characters and story, and make sure the film made sense, and some of the stunts were thrown out to make room. But I think we left enough action in to make it work."

It's tempting to think that Bond films must almost write themselves. You know that you've got to have the briefing from Q, the casino scene, and so on. Does all that make it easier, or is it just the opposite?

"Actually, when I joined the film it wasn't a done deal that we'd include all those sequences at all. A lot of people thought we should leave some out – they were saying, 'Do we really need Moneypenny, isn't she kind of dated?', and so on. I like to think that reason prevailed, though, and we got them all in."

So, what didn't make it?

"Gadgets have quite a history in Bond," Caine recalls, "and there are some I invented for *GoldenEye* that didn't make the final cut. One that did make it to the final film, however, was the grenade-cum-ball-point-pen. I wrote that whole scene where Boris is messing about with the pen, clicking the top without knowing that three clicks will turn it into a bomb that will blow his arm off. Bond and the audience are counting the clicks, of course..."

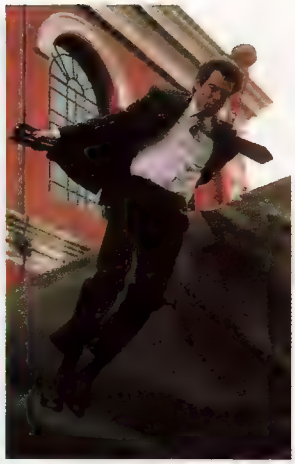
One thing that's been noticeably absent from recent Bonds, not just *GoldenEye*, is the presence of a big, Blofeld-type supervillain. This is a deliberate policy, I take it...?

"Very much so," Jeffrey replies. "I think we all felt those guys are cartoon characters – all that stroking cats and pressing buttons, all those flunkies in orange boiler suits, they're yesterday's stuff. If people walk away from *GoldenEye* saying 'I would have liked more villains trying to take over the world' maybe that's what they'll do next. But I doubt it."

So Sean Bean's the new style of Bond villain, is he?

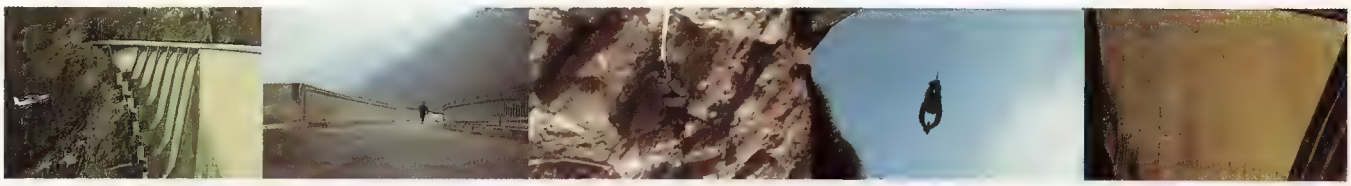
"For *GoldenEye* we wanted a real villain who's Bond's match – the idea was that Trevelyan would be the first bad guy who'd have a chance of winning a fight with Bond since Robert Shaw in *From Russia with Love*. In that film your money was probably on Robert Shaw – once you'd seen him in action, you weren't sure if Sean Connery could take him. It's the same with *GoldenEye* – in real life you'd put money on Sean Bean over Pierce Brosnan in a street fight, and that's the point."

"When I received the script M was a man, and it never occurred to me to change that... Not that I've got a problem with it – Judi Dench is a wonderful actress – but it just isn't something I can take credit for." **Jeffrey Caine, scripter**



"It's what keeps me alive..."

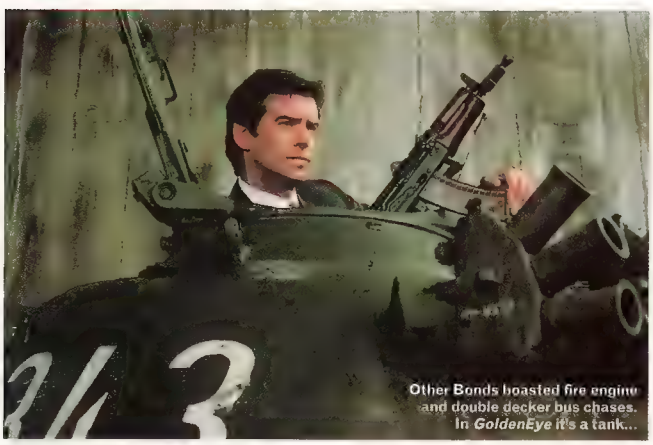
WHAT BOND'S REFERRING TO, AS HE SPEAKS THAT LINE, IS REMAINING COLD, CALM AND DETACHED. WHAT STUNT CO-ORDINATOR SIMON CRANE WOULD MEAN, HOWEVER, IS PREPARATION. "WE TEST EVERYTHING DOWN TO THE FINEST DETAIL BEFORE ANYONE ACTUALLY DOES THE STUNT," HE SAYS. "OUR JOB IS TO MINIMISE RISK, NOT TO TAKE IT."



The spectacular bungee jump from the first minutes of the film is a real show-stopper. 007 runs along the top of a dam, hooks a line to the edge, clips it to his belt, and takes off. Like, *wow...*

WARNING: Some stunning stunt sequences from *GoldenEye* are discussed in detail in the following piece. If you don't want to hear about them before you see the film, skip the bits highlighted in blue, like this.

It's like a fairy tale story – man goes to law school, hates it, runs away to join the circus, becomes an acrobat, appears on TV shows like *Crackerjack* and *The Keith Harris Show*, learns to be an instructor in six different sports in order to get his stunt man's Equity card, and ends up doubling for Kevin Costner, Mel Gibson and, now, Pierce Brosnan. And no, I'm not making this up.



Other Bonds boasted fire engine and double decker bus chases. In *GoldenEye* it's a tank...

Simon Crane's been a stuntman for about 12 years, and a stunt co-ordinator for five. You're certain to have seen his work, though you probably didn't know it at the time. Perhaps you caught him in panto as part of "The Acromaniacs", but more likely it was in *Cliffhanger*, where he did a transfer from one jet to another ("The world's first!" he boasts), *Rambo 3*, *Total Recall*, *Air America*, *Robin Hood: Prince of Thieves*, *Braveheart* or one of many others. In *Prince of Thieves* Simon jumped from a castle's battlements holding on to a flag, and swung in through a window, for Kevin Costner. In *Air America* he fell from a helicopter for Mel Gibson, and in *Braveheart*, again doubling for Mel, jumped, with a fake horse, out of a castle and into a lake far below.

Simon's done Bond work in the past too – he leaped from a plane on to a moving petrol tanker for Timothy Dalton in *Licence to Kill* – but *GoldenEye* is the first 007 film he's worked on as stunt co-ordinator. Every last stunt you see in the film was performed, organised, arranged or – at the very least – overseen by this man.

"As co-ordinator you're setting up all the stunts," he explains, "so you don't have time to do many yourself. You're coming up with ideas, or trying to think of new ways to do things that have been seen a million times before. The big misconception is that stunt work is a real 'go for it!' thing – it's not, not anymore. We test everything down to the finest detail before anyone does a stunt – our job is to minimise risk, not take it. I'd certainly never ask someone to do something I wouldn't do myself."

Ah yes, but you're a guy who'd happily hang from the back of a plane. Or bungee off the front of a dam. That stunt, which forms part of the *GoldenEye* pre-credit sequence, was your idea, I take it?

"Actually, the idea to have a bungee jump was in the script from the very beginning," he says, "but I helped to shape how it was done. I wanted a really graceful swallow dive, because that's what makes it different from other bungee jumps – this is Bond, after all, so it has to be stylish. Someone else picked the dam we were going to use, so we went along to see how we could make it work. The big danger was that the

stunt man would hit himself on the side of the dam, so we had to do lots of tests to make sure that he didn't. In the end we attached the bungee to a crane, so he was further away from the side than it looks."

But other than that it was your standard bungee jump?

"Not exactly, because I wanted a much longer freefall than you'd usually get, so we had to make a custom bungee rope that'd allow him to fall for longer, and stop him more abruptly. Rest assured, it was nothing like the bungee jump you'd get at a fairground!"

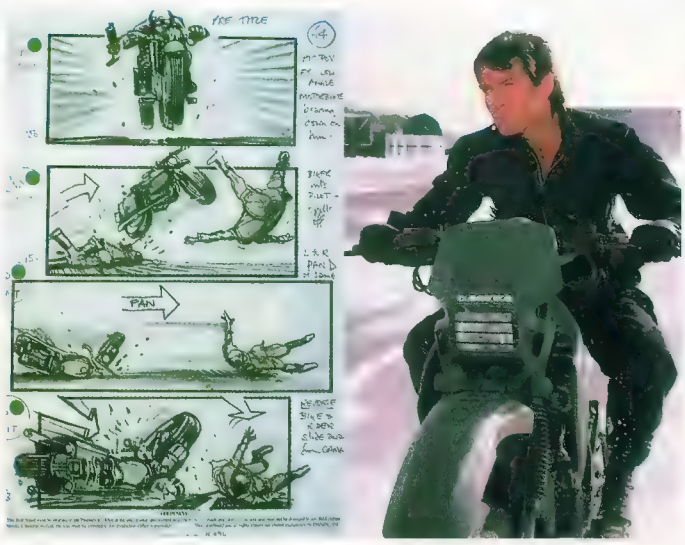
OF COURSE, IF GOLDENEYE'S AUDIENCE THINKS THE BUNGEE JUMP IS spectacular, wait until they see the stunt that comes ten minutes later. If you've haven't seen the film yet, you might want to skip the next few paragraphs – printed in blue – for fear of spoiling it. If you have, read on:

The scene goes like this: Bond's desperately trying to escape a secret Russian mountain-top base he's infiltrated on some mission or other. He's on top of a cliff, there are 30 men with machine guns behind him, and only one means of escape – a light plane with an enemy pilot in it, about to take off. He runs forward, climbs into the plane as it starts to taxi and then builds up speed for take off, and struggles with the pilot.

But then two men on motorbikes with machine guns pull up alongside and... disaster! Bond and the pilot fall from the plane, taking one of the bikers with them. The plane continues to head for the cliff edge, the men with guns are fast approaching – and Bond's only chance seems to lie in getting on that motorbike and catching the plane before it plummets off the cliff. He nearly makes it, but – too late! – the plane topples to its doom. The rest of us would call it a day at this point, but not Bond, who guns the bike and rides it right over the cliff, after the plummeting plane!

Bloody hell, eh?

"The guy actually rode a bike off the cliff!" Simon laughs. "We did that sequence on a 1,400 foot tall cliff in Switzerland – which caused its own problems, because that's well below your standard freefall parachute jump height. Normally you'd have to open your parachute at 2,000 feet, and our man was taking off at 1,400 feet, which is 600 lower to start with. He had about three seconds of freefall before he had to pull his 'chute, and even that was pushing it!"



From storyboard to finished film: 007 prepares for one of the most spectacular bike stunts *ever*.

And the freefall bit?

"We shot the sequence where Bond chases after the plane, catches up with it and gets in, at the same location, but further up the mountain. The guy genuinely freefalls after the plane, gets hold of it, and climbs in."

Christ. Couldn't you just fake it?

"Well, sure – you can fake a lot of things these days, but the thing about Bond films is that 98 per cent of the stunts are genuine. We might use computers or CGI to change the background a bit, but the stunts are all for real. Whenever I see a CGI stunt, as I call them, I'm never very impressed by it – I can tell it's fake, and I think the audience can tell too."

Surely some things are just about impossible to do for real, though?

"You'd be surprised – I'd say that if you can think of it, we'd be able to find a way to do it. Sure, you might need CGI to enhance things a bit, to lose some wires or whatever, but there's always a way."

The other big stunt sequence that hits the audience between the eyes is all that stuff in St Petersburgh with the tank, where Bond's chasing the bad guys in a car, and is forced to hot wire the nearest available vehicle to do it...

"The thing that really makes a sequence like that work is practice," Simon explains. "I was very keen to get a stunt man to drive the tank, because everyone's seen a tank going round a corner or going over things, and I wanted a driver who'd know what would work for the camera – someone with a bit of panache. When our tank goes round a corner it slides, which a normal army driver would never do."

That took a bit of practice, I take it?

"Yeah, but luckily we had Leavesden aerodrome to film at, which is a massive area to mess about on. In the end we had three months of practice with the Russian T54 tank we were going to use. At one point Bond crashes the tank through a wall at high speed, so it literally comes flying on to the screen. The tank actually flew about 20 feet before it touched down! To get the tank up to speed for that shot, we needed a half mile run at the wall, which caused its own problems. You see, the tank comes crashing down among all these cars that are driving about, and we had to work out the timing very carefully, so it just misses the nearest car. If I'd been a second out, the tank could have landed on a car and killed the stuntman."

It looked like you filmed a lot of that sequence on the streets of St Petersburgh, but I don't suppose you really did, did you? Presumably they wouldn't have taken kindly to you wrecking all their war memorials...

"What happened was, we filmed lots of the establishing stuff and less-stunt-orientated tank sequences in St Petersburgh," Simon grins, "but we did the sequences where the tank is ploughing through all the buildings on a large street set we built at Leavesden. For shots like the one where the tank drives right through a war memorial, we did the approach in Russia, then filmed the actual crash in the UK."

GOLDENEYE ENDS WITH A FIGHT between 007 and 006 hundreds of feet above the ground, on top of a giant radio telescope antenna.

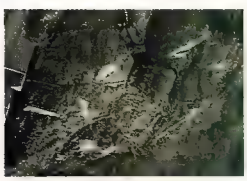
"It's a real radar dish that exists in Puerto Rico. We did some shooting out there, then cut that together with bits we shot back at Leavesden. There was some CGI involved as well – we weren't allowed on to certain parts of the dish, because it's in constant use, and it's a very delicate instrument. They didn't want us wrecking it!"

So did the fact that you did it in two locations make it hard to film?

"In a way it's always hard to do fight sequences," Simon explains, "because people have seen so many fights that it's tricky to come up with a new angle. The brief on *GoldenEye* was that they're both trained killers, so it has to be really hard and violent – but, at the same time, it's a 12 certificate film, so it can't be *too* violent. In the end we did two versions – the British 12 certificate fight, and an American one that has lots of headbutts in it that we had to take out of the UK print."

Before I go, I ask Simon if there are any stunts from old Bond films he really likes – ones that he'd love to have been involved in himself.

"I loved the stunt from *The Living Daylights*," he laughs, "where they're having a fight hanging out the back of a Hercules plane on a cargo net filled with boxes. It was a showstopper, and I'd have loved to have done it. In various films, like *Cliffhanger*, I've done stunts that involve hanging out of the back of a plane, and it's a great feeling!"



"The bungee jump was in the script from the beginning... I wanted a graceful swallow dive because that's what makes it different from other bungee jumps – this is Bond, after all, so it has to be stylish." **Simon Crane, stunt co-ordinator**

The real life Q

IT MAY SHOCK YOU TO HEAR THIS, BUT IN THE REAL WORLD THE FABULOUS GADGETS USED BY A CERTAIN BRITISH AGENT AREN'T ACTUALLY INVENTED BY AN AVUNCULAR, TWEED-SUITED GENIUS AT ALL. INSTEAD, THE CARS-THAT-TURN-INTO-SUBS AND WATCHES-THAT-PACK-A-LASER ARE THE CREATIONS OF BOND SFX VETERANS LIKE NICK FINLAYSON...

Do you remember that celebrated Esso petrol ad, where the tiger's running across a frozen lake, and the ice is breaking up with every step he takes? Nick Finlayson did that. He's worked on the sfx for science fiction classics like *Aliens*, *Outland* and *Willow* too, not to mention assorted TV commercials and other projects. What he's known for, though, is Bond...

Since he began working on 007 movies with the last Roger Moore, *A View to a Kill*, Nick's become known as "the real life Q". He's built gadgets ranging from the outlandish – *The Living Daylight's* missile-firing Aston Martin, say – to the mundane, as typified by the mini cameras of the recent, "realistic" Bonds. Not that *GoldenEye's* too realistic – no film featuring exploding ball-points and a BMW "with Stinger missiles mounted behind the headlights" could be accused of that. It is, however, a far cry from the gondola-cum-hovercraft excesses of the late '70s and early '80s.

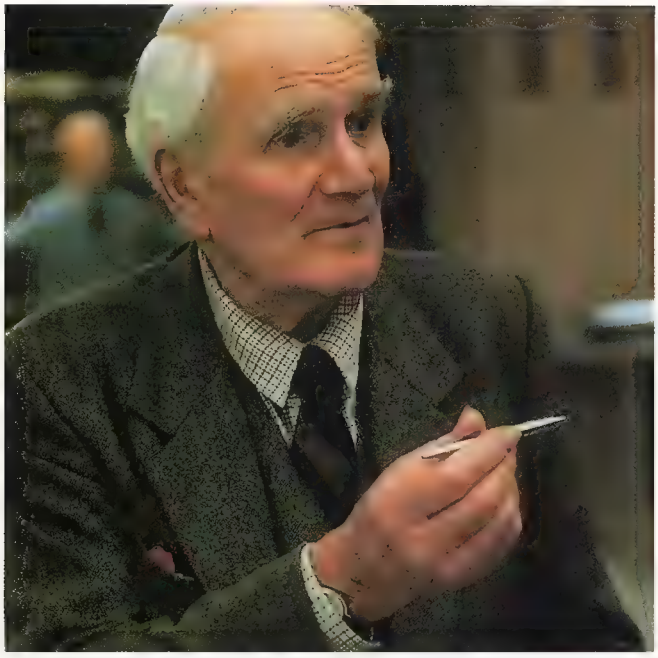
"Director Martin Campbell wanted quite a realistic look and feel for this film, which caused some problems," Nick explains. "You see, if you do something too fantastic, it ends up looking like one of the Roger Moore films, but if you go light on the gadgets it looks too normal. The problem is, real-life technology is catching up with us all the time – just before we began the shoot on Bond we had an invitation to Copex, which is a spy kit exhibition, and some of the stuff we saw there was amazing. There were cameras in watches, cameras in rings, all kinds of surveillance equipment – and they're not allowed to show the newest stuff yet! There's probably gear being used out there right now that we, as film special effect guys, haven't even thought of yet."

Some stuff in *GoldenEye* looks like the sort of thing you could go and buy right now, if only you knew where...

"That's right. We basically tried to produce real things, but make them smaller and more compact than you can get at the moment. At the beginning of the film, for instance, there's a sequence where Bond bungee jumps down the front of a massive dam, and at the bottom of that jump he

"And *please* try and bring it back in one piece, Bond...": 007 inspects Q's Parker ballpoint that turns into a bomb (top), one of many gadgets created by Nick Finlayson (above).

From left: Nick and Desmond Llewelyn talk gadgets; Boris and Trevelyan plan the end of the City of London; Q's wheelchair; 007 meets Joe Don Baker; and shooting the Q's workshop scene.



"Des, you'll blow us up again!": Llewelyn admits he has trouble with Nick's toys (below).

uses a pinion gun to secure himself. That sequence is meant to take place a number of years in the past, so to show the passage of time we give Bond a smaller, more compact version of the same thing – it fits into his belt – for the 'present day' bits.

"Again with the watch – both Trevelyan (006) and Bond have Omega diving watches, which can be used as a remote detonator for bombs. The thing is, Trevelyan's is a few years old, while Bond's is brand new – and the new model features a built-in laser too. We're trying to show the passage of time with the technology."

And these are exceedingly expensive watches, I take it?

"About £1,500 or so. I used two for the film, and fell in love with them while I was working on them. Because they're diving watches there's a lot of steel in the body, so I had to machine most of it out to make room to fit two tiny lithium batteries inside. This provided six volts, enough to power the little light which comes on to say whether the bombs are armed or not. I could have powered the light from a battery hidden on the actor, but that would have been cheating. Anyway, the way I've done it means the actors can pass the watch around and it still works, which adds to the realism of the film in some tiny way."

And the pen grenade? That was suitably expensive too, I take it...

"Actually, no – it was made from a good old fashioned stainless steel Parker ball-point, worth about £5.99! In the script, the pen has a button on the top which you have to click three times in order to arm it to explode – but the problem with pens is that up to £15 they have buttons, but after that the mechanism gets more fancy. So you fall into the Bond posh trap – it has to be a posh pen, because it's Bond's, yet it can't be because of the script. We spent two or three weeks and around £2,000 building this pen, with little lights that came on to tell you if it was armed or not, and they didn't use it in the finished film."

And why not?

"It was just too complicated. People were asking why it had a light on it, because if Bond left it somewhere set to explode, a bad guy might see the light and pick it up and move it or something – a good point. And anyway, poor old Desmond Llewelyn found it too confusing. Des finds it hard to explain something technical, remember his lines and act at the same time. You should have seen the number of times Martin Campbell would say, 'Des, you've blown us up again!', because he'd have clicked the pen the wrong number of times. It's a good job he's not really Q!"

No Bond film would be complete without a scene in Q's workshop, and the one in *GoldenEye* is classic "Pay attention, Bond" stuff. The first thing you see is Q in a wheelchair, his leg in plaster. "How did you do that?" 007 asks. "Skiing?" Not quite – Q presses a button, the cast splits open, and a rocket flies out, streaking down the workshop to wipe out a canteen area at the far end. Oops!

"The wheelchair was very hard to get hold of," Nick remembers. "We looked at loads of them, but they were all too NHS-like, even the nice, colourful £3,000 jobs. We were giving up hope that we'd find a suitably Bondian wheelchair, until one day I went down to a wheelchair company to collect one, and saw the best chair ever – black and racy, frighteningly fast, and with a Recarro racing car seat in it! It cost £8,500, and it was the only one in the country, but I just had to have it. In the end I managed to get one just like it that'd come in from Germany.

"We made a glassfibre plastercast that would cover half Des' leg, pneumatically controlled from a compressed air bottle on the back of the chair. The leg cast splits in two and swings to one side, so he can get out of it – though you can't see that very well in the film."

As ever, all sorts of gags and unexplained devices litter the workshop, but the other thing that gets most screentime is Bond's new company car, a BMW Z3 roadster which, Q explains, is equipped with Stinger missiles "mounted behind the headlamps."

"That was just a bit of product placement," Nick admits, somewhat sadly. "It's a nice car, but once Q's explained it you're waiting for all these great things to happen, and they never do. The problem was that when we were filming the BMW was so new that every time we did a take they'd cover it up. We never got a chance to do anything with the car! It was a great let-down – if you're a little boy, in particular, you'll be very disappointed by that."

At least you get to see Bond's own car – an Aston Martin DB5, just like the one in *Goldfinger* – early on in the film...

"Yes! That's meant to be Bond's private car – the only high-tech thing about it is that it has a fax machine built in. We were trying to get a modern Aston, a DB7 or a Vantage, for the company car too, but they couldn't guarantee delivery. Driving home from work every day I'd see a guy in a green DB7, and I wanted to ambush him and take his car!"

Perhaps there was some other British car you could have used...?

"Well," Nick laughs, "at one point we had them bring along a McLaren F1 for us to look at – it's the fastest car in the world, by some margin – but the problem is that they're worth half a million quid, and we would have needed three identical ones for the filming, so there was just no way. As it was, we weren't allowed within 20 feet of it!

"Then, just before we got the BMW, we heard Mitsubishi were angling to get their cars in the film, and Honda were interested too. We were desperate the film wouldn't turn into some dreadful Euro-Bond, so we all said that if Bond drove a Japanese car we'd leave the film! Luckily it didn't come to that..."

GoldenEye has just gone on general release, and is reviewed on page 70.

"You see, if you do something too fantastic, it ends up looking like one of the Roger Moore films, but if you go light on the gadgets it looks too normal. The problem is, real-life technology is catching up with us all the time."

Nick Finlayson, special effects technician

£7.99 RRP
BRANDON LEE
THE CROW
18
EXCLUSIVE!
FEATURES BRANDON LEE'S LAST ON-CAMERA INTERVIEW INCLUDING NEVER - BEFORE - SEEN FOOTAGE!
Kurt Russell Val Kilmer
"TERRIFIC...AN ALL-ACTION GRIPPING EPIC"
"A ROOTIN' TOOTIN' CLASSIC"
Justice is coming.
TOMBSTONE
Every town has a story. Tombstone has a legend.
15
£7.99 RRP
£14.99 RRP
FROM ZERO TO HERO
JIM CARREY
THE MASK
Out now
to buy
on video...
"SUPERB... A LOT OF FUN FOR KIDS AND ADULTS"
"DON'T MONKEY AROUND. SEE IT!"
MONKEY TROUBLE
U
£12.99 RRP
£13.99 RRP
"A BREAK-NECK, ROLLER-COASTER RIDE"
"DAZZLING SPECIAL EFFECTS"
CHRISTOPHER LAMBERT · MARIO VAN PEEBLES
HIGHLANDER 3
THE SORCERER
15
ENTERTAINMENT
IN VIDEO

CONTACT US AT:
SFX, FUTURE PUBLISHING, 30 MONMOUTH STREET, BATH, AVON BA1 2BW, OR VIA E-MAIL AT sfx@futurenet.co.uk. THE BEST LETTER EACH MONTH WILL WIN AN EXCLUSIVE SFX T-SHIRT.

Idea deprivation & embarrassing hobbies

"DEPRIVED OF EXCELLENT IDEAS"

Dear SFX,
I've read every issue starting from the first, and there's something irritating me – *Star Trek* and *Babylon 5*. They're in every bloody issue, alongside reviews of non-sci-fi movies, and series like *The Flintstones* and *Bugs*. Your team must all be deprived of excellent ideas, or you're all *Star Trek* or *Babylon 5* fans. I mean, you don't even have that much about *The X-Files!* SFX has hardly anything about the unexplained, so how's about slotting it in? There's more to sci-fi than *Star Trek* and *Babylon 5*. The Roswell Incident was a big thing, and SFX didn't even have an article on it.

Production Hell – what really irritates me is that the release dates are always wrong, e.g. *Johnny Mnemonic*, 9 June. Well, it's now October and there's still no *JM*, and I hope that whenever they decide to release the movie you'll feature an article.

Anyway, why do movie directors make so many sequels? The first one may be a hit that gets everyone talking, but don't the majority of sequels flop?

Eva Edgware

Thanks for your comments, Eva. A quick check through SFX issues 1-6, however, reveals that we've devoted something like 16 pages to all varieties of Trek, *19 to* The X-Files *and just over 20 to* B5, *so you haven't really got anything to complain about there. SFX covers all SF films, books, series, comics, etc., but obviously the more popular and more interesting ones –* X-Files, Trek, *and* B5 *among them – will receive the most space.*

Secondly, as an SF mag, our remit naturally extends into fantasy, such as The Flintstones, *and* Bugs *(which is borderline SF), but not ufology or the paranormal: If you want to read about Roswell, try* The Fortean Times.

Thirdly, we can't help it if film companies keep putting back release dates. The info in Production Hell (which generally refers to US release dates anyway) is not "wrong" – it's correct at the time of going to press. Johnny Mnemonic *has been constantly put back, and now won't appear until January at the earliest. Likewise,* Mary Reilly *should have been out months ago, but hasn't even been released in the States yet.*

Finally – and, yes, we hate it when the answer's longer than the original letter too – sequels generally make less money than a successful original, but more than an only average original movie. In other words, they're a safe bet.

"WELL WRITTEN & INFORMATIVE"

Dear SFX,
Even though the long hot summer of '95 has simmered away and remains nothing more than a memory for most of us, there is still something I can't forget about it. And that is the fact that *Batman Forever* was cut for its British audience. Now I agree with your reviewers, this was a great movie, but for die-hard fans of the Dark Knight, like myself, it was totally disappointing to find the movie's sequence changed and many scenes cut from the final version.

Mr James Carrey, accompanied by Ms Drew Barrymore, at the party of the year. But was the film cut for the UK?

Why was this? And, more importantly, why did SFX ignore the fact? Your coverage of the release of *Batman Forever* was both well written and informative, yet not once did you mention that the version we would see was different from the one American audiences were enjoying in its entirety.

This I will forgive you for if you can "Riddle me this": Will we see the full version on the video release? Or will we have to wait several years for a special Director's Cut? After all, Batman is Warner Brothers' biggest franchise, and British audiences have helped to make this happen. Surely Warners owes it to us to release *Batman Forever* the way it was intended to be seen!

Scott Sharp
Dumbarton

Actually, Scott, in the case of Batman Forever, *the notorious "missing" sequences – Rene Auberjonois discovering that Two-Face has escaped from Arkham Asylum, Bruce Wayne meeting the giant bat and so on – were cut by director Joel Schumacher, not by Warner Brothers. To the best of our knowledge, they're not in the American theatrical release either – certainly, our correspondents in the States claim not to have seen them, and they're not on our*

A refreshing change this month for the Best Bit of Science Fiction Ever – the classic radio series *Journey into Space*, which kept early SF buffs glued to the wireless for weeks. Thanks to Andy Sawyer of the Science Fiction Foundation in Liverpool for nominating this one.

"Way, way back in the '50s – when Spock was a mere creative twinkle in Gene Roddenberry's eye – it was just, *just* conceivable that Britain might take part in the space race. So we all tuned in to discover what was going to happen on board Rocket-Ship Luna in *Journey into Space*.

"*Journey into Space* was BBC radio's science-fictional finest hour. On board Luna was Jet Morgan and his crew: Mitch, the cantankerous Australian, whose atomic motors powered the first moon-shot (November 1965); Lemmy, the colourful Cockney radio-operator; and Doc, the narrator. No sooner were they off the launch pad when they were plagued by strange music over the radio, and, once they landed, a series of bizarre events culminated in them being transported back through time, pursued by flying saucers, to a prehistoric Earth.

"It all sounds hokum. Perhaps it was. Colourful Cockneys and flying saucers aren't fashionable nowadays. But if you listen to the BBC's 12 half-hour cassettes you'll still catch some of scriptwriter Charles Chilton's wonderful sense of pacing and the way radio drama creeps into your head. There's the creepy alien "music"; the growing tension as strange time-shifts happen to Jet; the claustrophobia of being stranded through a lunar night; and the pathos of the time-travellers, looking for a brave new world and finding it occupied by degenerates (i.e. us) who are already polluting their environment.

"Like so many kids my age, I listened to *Journey into Space* and it confirmed one thing. I was a science fiction fan!"

US laserdisc release of the film. We reckon they're only to be found in the comic, the novel and the trailer, all of which were put together long before the film received its final cut.

There's no guarantee the inclusion of these scenes would make the film any better, anyway – they were cut for a reason, after all. Judging by BF's *success in its present form, Warners has no reason to alter it, meaning your best chance of seeing them now is probably as supplementary material on some future laserdisc release.*

"My brother-in-law"

Dear SFX,
The Tolkien Society is honoured that you chose its "Gandalf and Aragorn went in the Van" T-shirt as the best at Intersection (SFX5). I hope readers will want to know that they can own one by sending £6.75 (including p&p) to The Tolkien Society, 31 Rocher Close, Westbury, Wiltshire BA13 3NT.

By the way, do you know from where I can get (another) of those excellent runner-up T-shirts, "Free the Babylon 5"? My brother-in-law is coveting mine...

Pat Reynolds
Committee Member, Tolkien Society
tolksoc@caerlas.demon.co.uk

"Free the Babylon 5" T-shirts are produced by a venerable fan named John Philpott and cost £8.50 (including p&p) from 56 Granville Road, Wellington, Kent DA16 1SQ.

"Some vital parts"

Dear SFX,
You're doing a pretty amazing job, putting across a potentially embarrassing hobby in a trendy fashion. Science fiction has gained itself something of a "geeks only" status over the years, and it's good to see somebody finally doing something to remedy the situation, instead of making it worse. I no longer have to hide my science fiction magazine/fanzine under my coat!

However, I feel that you are missing some vital parts of the science fiction genre. RPGs, for example, make up quite a large part of the SF merchandising machine. Games such as *Warhammer 40K, Shadowrun* and others are well known, and expansions etc. should really be given the support they deserve in your mag.

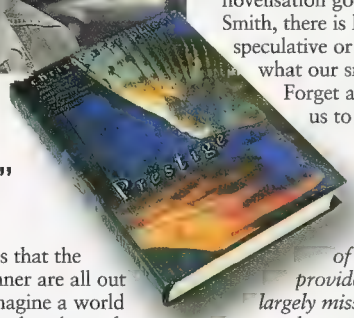
Apart from this, you're doing just fine in my humble opinion! Keep up the good work!

Timmy
Bangor University

What a golden opportunity for a plug! You cannot fail to have noticed our fine new companion magazine, Arcane, *which caters for just such interests as you describe. It's out every month – the first issue is already on the shelves – and costs £3. Enjoy, Timmy, enjoy!*

T-SHIRT WINNER!

Chris Priest: An excellent back-catalogue, worth searching out – if only they were in print.



"A horrible loop"

Dear SFX,
In SFX5, John Grant tells us that the works of the late John Brunner are all out of print. We are asked to imagine a world where Orwell and Wells are also absent from bookshops. This, he says, would be an indication of the myopia of British booksellers and of the stupidity of the British public. He is, of course, quite right.

SFX4 featured Dave Langford's timely interview with Christopher Priest and a retrospective look at his past work. What this otherwise informative and enjoyable article failed to mention is that all of Priest's books, apart from his latest, *The Prestige,* are similarly unavailable.

And what of *The Prestige?* Visiting various bookshops in my area – independents as well as chains – we find the same story: Ignorance of the book, followed by a trawl through volumes of paperwork only to be told that they won't be stocking but, yes, they can order one. I am fortunate enough to have read it, but it would be good to know that others can too.

There is a whole generation of youngish readers for whom books like *The Quiet Woman* would be hugely relevant. Will they ever get to read them? If not, who do we get to blame? Ultimately, it doesn't matter how talented or respected you are, or how many times you make it into the broadsheet literary sections; few booksellers are willing to take a chance, while others don't feel able. They offer only what they know will sell, while the public tend to buy only what they see on the shelves.

This is a horrible loop. A novel like *The Prestige* needs to be out there, sitting next to its peers, looking like the impressively bound, literary fetish object that it is. Every time some multi-volume fantasy epic or TV/movie novelisation goes on the shelf at your local WH Smith, there is less room for the serious, the speculative or the dangerous. Fuck art, let's see what our small-screen heroes are up to.

Forget about blaming anybody; it's up to us to make the choices that count.

Andrew McDuffie
Hastings

We agree wholeheartedly with your main points, Andrew. One of the reasons SFX exists is to provide critical coverage of the SF scene largely missing from today's newsstands. Of course, there are other factors to be considered too, especially the recent dissolution of the Net Book Agreement.

On the one hand, there is no doubt that books in the UK are expensive – approximately twice their US prices – but will the end of the NBA help with the availability of books like The Prestige? *Or will it, as seems likely, prompt bookshops to stock up on even more Stephen Kings and Danielle Steeles?*

Also worth considering, as far as back catalogues are concerned, is that any publisher can only have so many books in print at any one time. Every time an early Brunner or Priest is reprinted, there is one less opportunity for a new author, who may be the John Brunner of tomorrow, to make his or her mark on the literary world. Then again, many of the books filling publishers' lists are, as you observe, godawful sub-Tolkien fantasy doorstops.

So what can be done to promote the commercial availability of SF, both classic and current? It's a thorny problem and SFX welcomes further correspondence and debate on the topic.

"Hooked on science fiction"

Dear SFX,
For some time I have existed on the outer edges of the world that is science fiction, watching *Star Trek: The Next Generation,* buying the odd video, reading *The X-Men.* But then I heard of the imminent arrival of your magazine and bought issue one, then issues two, three, four and five, and I am now looking forward to issue six.

You now have me hooked on science fiction: I taped the entirety of Channel Four's science fiction weekend; you've helped me see that *Babylon 5* is actually good. I've read *Vurt, Feersum Endjinn* and *Beggars in Spain* merely because of the reviews in SFX. I've also read the "Ender Trilogy" by Orson Scott Card, and am surprised that it hasn't received any mention in your fine publication.

Keep up the good work.

Richard Heslop.
orac.sunderland.ac.uk

Beautiful people like you, Richard, are the reason we exist. We're more than glad to have been of service.

The SFX Wahp Box...

This month, We Also Heard From the following...

Maggie Percival, Ashbourne; **NiSHa**, Staffs; **Andy Sawyer**, SF Foundation Collection *("John Brunner's are the shoulders on whom many lesser talents stand.")*; **Stuart Pantoll**, Devon; **Matt Adcock**, Hitchin; **Andrew P Mason**, London; **Nicole Mayer**, Poole; **Gary Cawthra**, Hull; **Leigh Milne**, Lanark *("Am I the only person in the SFX-reading universe who agrees with your judgement of* Batman Forever*?")*; **Karl Howard**, Sheffield; **Mark Hamilton**, Belfast; **Jody Ruth**, Isle of Wight *("The best sci-fi programme at the moment is BBC2's re-runs of classic* Star Trek.*")*; **Sean McDaid**, Manchester; **Joss O'Kelly**, Aylesbury *("Friars Square in Aylesbury was the location for* A Clockwork Orange.*")*; **Kim Anthoni Rogeberg**, Norway *("To read SFX is just like watching* The Simpsons*; it's never disappointing, and always hilariously funny at the places you would least expect.")*; and the following inhabitants of cyberspace: **Jyll Seyfang** *("I thoroughly enjoyed Priest's* The Prestige *and Stephenson's* Diamond Age *which I would never have come across if it weren't for your rave reviews.")*, **Richard Claxton** *("Was there a sci-fi program on during the mid-'80s about a USA junkyard owner who built a spaceship out of junk and went off and had jolly adventures? I think it was called* Salvage One*." Yes, it starred Andy Griffith and ran from 1979-81 – Ed)*, **Keith Anderson** *("SFX should be prescribed on the National Health; it relieves stress and promotes a feeling of well-being much better than any prescription!")*, **Raymond Chitolie** *("Loved the Gillian Anderson and David Duchovny pics, framing imminent!")*, **Paul Spragg** ("Space Precinct: *Enjoyable in a rather pointless naff kind of way. Still, it's better than* Terrahawks*..."*), **Mike Rigby** *("Thank you for the best feature on* B5 *in a British mag to date.")*, **Iain Jewitt**, **Rory Waite**, **Tony Oborne**, **Stephen Phillips**, **Roy Klassen**, and **Sara Nicholls** *("I reckon* Babylon 5 *is the biggest loads of rubbish...")*

MANGA ENTERTAINMENT PRESENTS THE FUTURE NOW...

THE ESSENTIAL BOX TO WATCH THIS CHRISTMAS

ONLY £39.99 RRP

A HUGE SAVING OF £30 OFF THE ENTIRE SERIES

RUNNING TIME: 5 HOURS APPROX

LIMITED EDITION NUMBERED CERTIFICATE ENCLOSED

3 SERIES, 9 EPISODES, A CRUCIAL COMBINATION OF SERIOUS CYBER-FI

RELEASE DATE: 13 NOVEMBER 1995

MANGA VIDEO

A DIVISION OF MANGA ENTERTAINMENT LTD.
AN ISLAND INTERNATIONAL COMPANY

AVAILABLE FROM: WOOLWORTHS, VIRGIN, HMV, WH SMITH, OUR PRICE, PLAYHOUSE. JOHN MENZIES, GAME LTD., TOWER RECORDS, SAM GOODY, BEATTIES/VIRTUAL REALITY AND ALL GOOD VIDEO AND COMIC SHOPS

http://www.mangavid.co.uk/mangavid/

©1991 KADOKAWA/JAPAN HOME VIDEO, ARTMIC/MEX/BANDAI. 1993 ARTMIC

David Langford

Visit Sunny Mordor!

We all know that, in fantasy, there are *no* limits. Writers can unleash their imaginations to create endlessly exciting new worlds beyond the borders of our wildest dreams. We also know that most attempts fail miserably. Too many tread the same path, worn smooth by constant traffic. You've probably been there countless times before yourself – a semi-mediaeval place where Magic (or Magick) works, and elves, orcs, dwarfs (usually spelt "dwarves"), wizards, sexism and Capital Letters abound. Sometimes everyone doth speakest soothly, yea verily and whilom, yet never getteth they it entirely right. There is a map at the front of the book, showing unlikely square mountain ranges and implausibly few roads. This place is called Fantasyland.

A visit to Fantasyland is like a package tour: "And lo, such is your fell weird which I read in the holy tea-leaves: That will ye, nill ye, liketh it or liketh it not, thou shalt visit every single place on that bloody map 'ere the trilogy be done." This is the insight reached by Diana Wynne Jones after what must have been a serious overdose of reading hack fantasy. Returning from her horrific misadventures ("And when we arrived at the Dark Realm they hadn't even finished building the Mountain of Doom!"), she has compiled the official tourist handbook: *The Tough Guide to Fantasyland*.

This cross-referenced alphabetical guide is so horribly subversive that, after a little browsing, huge tracts of routine fantasy become impossible to take seriously. It's not so much the overtly funny entries, like that on APOSTROPHES in names (with a special pronunciation warning for "persons with insecurely mounted tonsils"), as the deadly systematization of fantasy *clichés*. Here's part of the entry for ASSASSINS, GUILD OF: "From one third of the way through your Tour onwards, you may expect someone to have paid an Assassin to slaughter you... But do not lose sleep over it. As the Assassin approaches you will get a *sense of wrongness* (O.M.T.) or a *feeling of being watched* (O.M.T.), and this should alert you in time. Once alert, you will find it surprisingly easy to kill this practised killer..."

Er, what's an O.M.T., you may be asking? This useful euphemism for "cliché" means OFFICIAL MANAGEMENT TERM, the MANAGEMENT being the author who has arranged the Tour and "made up the Rules for your comfort and convenience, so that no Tourist will ever be taken by surprise or shocked by an unexpected INCIDENT." (All these capital letters indicate *Guide* cross-references, by the way.)

© Rob Scott

"*The Tough Guide* is so horribly subversive that, after a little browsing, huge tracts of routine fantasy become impossible to take seriously."

Anyway, the Tour will normally be a QUEST undertaken with various COMPANIONS (the ones without NAMES get killed off soonest), whose objective is SAVING THE WORLD from a DARK LORD, often by causing large tracts of this unfortunate world to catch FIRE or explode. But *The Tough Guide* covers everyday problems too: You will drink terrible BEER, live on WAYBREAD and STEW ("It is thought to contain meat of some kind"), and perpetually crave a BATH... At which point, the Management may provide "a deep POOL in a RIVER of icy water *(icemelt* O.M.T.; see also HYPOTHERMIA, COMMON COLD and CHILBLAINS)." And so on...

The *Guide* relentlessly itemizes the standard features of Fantasyland geography (see FOREST OF DOOM), its regular assortment of human and inhuman PEOPLES, as well as familiar plot devices: See AMULET, CRYSTAL, CUP, RING, SCEPTRE, STAFF, SWORD, TALISMAN etc. Some entries explore further territory too, like ECOLOGY – which speculates about the almost empty ecological niches for bacteria and insects ("except for fleas, some localized bees, numerous silkworms somewhere in the FANATIC CALIPHATES and clouds of mosquitoes in the MARSHES"). Flaws in ECONOMY and HERALDRY are also pulverized, and there's a plausible argument that Fantasyland's HORSES breed by pollination.

Being Welsh, I liked the race called PANCELTS: "They wear plaids and have NAMES you must consult the glossary in order to pronounce. By the Rules (pronounced GEAS) which govern them, they have to call ELVES Shee (pronounced Sidhe) and refer to the ENEMY as Shadow..."

The Tough Guide to Fantasyland is hideously addictive. You should be warned against the extreme mental peril of reading it right through from ADEPT to ZOMBIES (see also SMELL) in a single sitting. Nevertheless you will. This is probably another GEAS. And, oh dear, the style is catching.

Nice one, Diana.

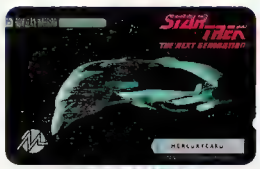
David Langford is celebrating his 100th issue of Ansible. *Diana Wynne Jones'* The Tough Guide to Fantasyland *is being published in paperback in December by Gollancz, and will cost £4.99.*

The Official STAR TREK Mercurycard Collection

This is probably your last chance to obtain one of these highly collectable Mercury Phone Cards each showing a separate image taken from the Original Series through to Generations.

S1101 U.S.S. Enterprise NCC-1701

S3101 U.S.S. Enterprise NCC-1701-D


S3301 Romulan Warbird

S1201 Captain Kirk

S3102 Shuttlepod

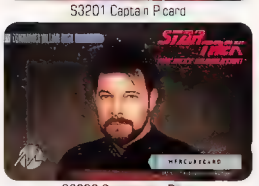
S3302 Ferengi Marauder

S1202 Commander Spock

S3201 Captain Picard

S3303 Klingon Attack Cruiser

S1203 Doctor McCoy


S3202 Commander Riker

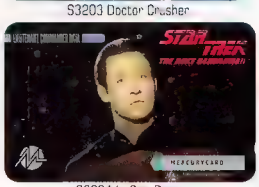
S3304 Borg Ship

S1204 Lt. Cdr. Scott

S3203 Doctor Crusher

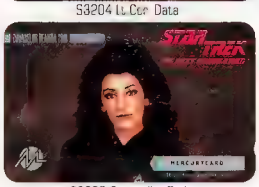
S3401 Ferengi

S1205 Lt. Sulu


S3204 Lt. Cdr. Data

S3402 Borg

S1206 Lt. Uhura


S3205 Counsellor Troi

S3403 Q

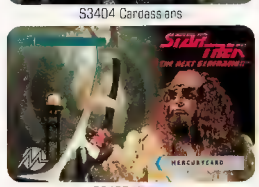
S1207 Ensign Chekov

S3206 Lt.Cdr. LaForge

S3404 Cardassians

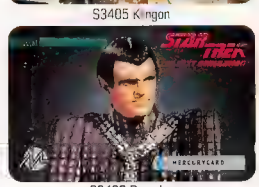
S1208 Yeoman Janice Rand

S3207 Lt. Worf


S3405 Klingon

S1301 Klingon Battle Cruiser

S3208 Guinan


S3406 Romulan

Although phonecards are a relatively new form of collectable, their popularity has made them the fastest growing collectors' market in the world. Virtually guaranteeing the rapidly increasing value of each card. This offer is the last time these cards will be sold at £8.99, to obtain them at a future date may well cost in excess of £20 each. We look forward to being of assistance.

ORDER FORM

Please send me The Star Trek® phonecards as listed below. I enclose. A cheque/postal order made payable to Home Entertainment or debit my Visa/Access Card No.

Expiry Date: ____/____

Signature: . . . . . .

Name: . . . . . .

Address: . . . . . .

. . . . . .

. . . . . .

Postcode: . . . . Tel No: . . . . . .

Please enter quantity required below:

TITLE	QTY	PRICE	TOTAL
Enterprise NCC-1701			
Captin Kirk			
Commander Spock			
Doctor McCoy			
Lt. Cdr. Scott			
Lt. Sulu			
Lt. Uhura			
Ensign Chekov			
Yeoman Janice Rand			
Klingon Battle Cruiser			
Enterprise NCC-1701-D			
Shuttlepod			
Captain Picard			
Commander Riker			
Doctor Crusher			
Lt. Cdr. Data			
Counsellor Troi			
Ltd.Cdr.LaForge			
Lt.Worf			
Guinan			
Romulan Warbird			
Ferengi Marauder			
Klingon Attack Cruiser			
Borg Ship			
Ferengi			
Borg			
Q			
Cardassians			
Klingon			
Romulan			
Save £10 when buying the complete set		£259.70	
GRAND TOTAL			

Now send to: STAR TREK PHONECARD OFFER, PO Box 100, Colne, Lancs BB8 9JS
Please allow 28 days deliver. EO&E subject to availability, if you do not wish to receive other offers please tick box ☐

TM & © 1995 Paramount Pictures. All rights reserved. Star Trek and Related Marks are Trademarks of Paramount Pictures. Space Marine Ltd. Authorised User.

John Grant

Sinking In The Mainstream

Not very long ago, a friend of mine said to me that the difference between SF/fantasy novels and mainstream novels is that the former can be well written, but the latter must be "impeccable." The comment struck me as odd, because one reason I don't often read contemporary populist novels is that I frequently find them extremely poorly written. The current fashions in mainstream fiction seem to be either drabness or stultifyingly non-erotic pornography.

Still, I took note of the remark. These past few weeks have seen me tucking into a bundle of mainstream novels – not just any old mainstream novels, either, but books written by people regarded as being in the front line. Depressingly, the situation doesn't seem to have changed: There's still the narrative flatness and still the abysmal lack of characterization – as if characterization were somehow regarded as a sin among today's *literati*.

So what were these books?

Much has already been written in the SF press about Martin Amis's *Time's Arrow* (1991), which is generally acknowledged as a not very good SF novel. But my interest in all these books was fired less by whether or not they succeeded as SF/fantasy, and more by whether they were good novels, full stop. And *Time's Arrow* isn't. Oh, yes, it's a clever trick – writing the whole story backwards in time – and one that probably hasn't been tried before outside SF; Philip K Dick's *Counter-Clock World* (1967) is the obvious example. The trouble is that Amis funks out of the challenge. He gives lines of dialogue in reverse order, but hasn't the courage to render the words of that dialogue likewise. And his grip slips elsewhere: Our reverse-living narrator, going from age to youth, is in middle age when he remarks that "...when we are young... the body is an unexamined ecstasy" – quite an insight for someone who hasn't been young yet!

Rob Scott

"One reason I don't often read any populist novels is that I frequently find them extremely poorly written..."

The novel's main flaw, though, is that it's leaden. One sentence reads: "One night about a month ago Tod woke up in an unusually desperate condition, half clothed, in fact, and with everything intolerably slewing around him, as if the bedroom was moored to a loosening capstan inside his gut, where his secret moans." Pat yourself on the back if you can construe that.

Peter Ackroyd's *Dan Leno and the Limehouse Golem* (1994) afforded marginally better relief, mainly because I remembered so strongly disliking Ackroyd's *First Light* (1989). The tale is of a Victorian serial killer, the Limehouse Golem, and told by a number of narrators, one of whom is the Omniscient Author. Historical characters involved include not just Leno, but George Gissing and Karl Marx, who, for various reasons, are briefly murder suspects. But the Omniscient Author isn't content just to tell his tale: Ackroyd obviously has an axe to grind with Gissing (now there *was* a novelist!), and occasionally bursts into pages of polemic telling us what a nitwit the man was. And he cannot remember what age he's telling his story in either. At one moment, when we are inside Gissing's experience, we encounter: "This was the dream of Charles Babbage, a computer built more than a hundred years before any of its modern counterparts, which now gleamed like a hallucination in the light of September 1880." Could Gissing really have thought that?

EL Doctorow's *The Waterworks* (1994) is, again, a "gaslight romance." In it we gradually discover, about 50 pages before the author does himself, that a 19th-century New York physician has found out how, by leeching orphan children, he can extend almost indefinitely the physical lives of rich men; although he is unable to prolong the earthly existences of the souls of the men who should be dead. The writing is often quite good, except that Doctorow has the nervous habit of sticking in an ellipsis... whenever he... can't... think of anything... else to do. The story itself peters out somewhere in the final quarter, so that one spends the last 50 pages looking in vain for the Big Conclusion that justifies the preceding 200.

Michael Stewart's *Belladonna* (1992) initially promised more, if only because it's a "commercial" rather than a "literary" novel. It tells of the emergence into the modern world of a 17th-century alchemist's infernally sexy mistress. The trouble is, however often we're told she's infernally sexy, she just isn't: She's a collection of template breasts, buttocks, pouting lips and beads of perspiration rather than a person. This should have been a very erotic and/or chilling novel. Instead, it just plods.

Recently I reviewed *The Prestige* (1995) by Christopher Priest for SFX. Now that *was* an impeccable book... Or, should I say, because Priest is an SF-fantasy man, "well written"?

John Grant is currently still hard at work on The Encyclopedia of Fantasy, *which will be published by Orbit. Sometime.*

VOYA

STAR TREK: VOYAGER – A THROWBACK, IN MANY WAYS, TO THE ORIGINAL STAR TREK'S FIVE-YEAR MISSION IN FAR FROM FRIENDLY TERRITORY – HAS BEEN GIVEN A DIFFICULT START IN LIFE. FORCED, VIRTUALLY SINGLE-HANDEDLY, TO HOLD THE FLEDGLING UPN NETWORK TOGETHER DURING ITS TRICKY INAUGURAL YEAR, IT'S SO FAR FAILED TO EQUAL THE RATINGS OF THE ULTRA-POPULAR STAR TREK: THE NEXT GENERATION, OR ITS FELLOW SPIN-OFF, STAR TREK: DEEP SPACE NINE. THE POTENTIAL FOR BOTH A RATINGS WINNER AND A GREAT SHOW, HOWEVER, IS CLEAR. NOW THAT IT'S BEGUN ITS FIRST UK RUN ON SKY, **JOE NAZZARO** GATHERS TOGETHER CO-CREATOR JERI TAYLOR AND A HOST OF IMPORTANT PLAYERS FOR AN SFX VOYAGER CELEBRATION...

AGER

STAR TREK GOES FORTH

A solar flare bursts into space as some far-off sun comes into view. Under the flare's arch, we catch the brief glimpse of a spaceship. The title card runs. There's a starfield. And then we see it properly, cruising across the screen, a ship like the Enterprise, but different, smaller – and shaped, it has to be said, not unlike a slimline toilet seat. We're about to witness one of the most spectacular title sequences ever created for a science fiction TV show.

It's not perfect, of course – why's there no stirring captain's monologue, for a start? – but it's certainly close. *Star Trek: Voyager's* not perfect as a show, either, but it has a hell of a lot going for it – as a spiritual successor to the great *Star Trek: The Next Generation* it would have – and even more responsibility resting on its shoulders. Not only does it have to support Paramount's UPN network as it finds its feet, it has to completely invent the next stage of the *Star Trek* saga too, *Deep Space Nine* being content to keep the home fires burning with its more traditional tales of Klingons, Romulans and conflict within the Federation. The jury's still out on *Voyager* – it has some pretty heavyweight competition, not least from the complex, intelligent *Babylon 5* and the new Worf-driven *DS9* – but we've every reason to expect great things. The next ten pages should give you some reasons why...

© Paramount/Nick Davies

"I wanted a captain who'd be nurturing, warm and caring – all those things that women are to a greater degree than most men, and certainly more than Jean-Luc Picard!"

It's January 1995, and Paramount airs "Caretaker," *Voyager's* two-hour opening episode. A lot is resting on this series: It has to fill the gap left by *Star Trek: The Next Generation* – one of the most successful TV shows of the '90s, which has just made the jump into feature films – as well as act as the lynchpin for UPN. Still, it has a lot on its side, not least the fact that its executive producers are Rick Berman and Michael Piller, who created the earlier *Next Generation* spin-off *Deep Space Nine* in 1992, and Jeri Taylor, erstwhile executive producer on *TNG*. Their latest creation is to follow the adventures of the crew of the USS Voyager, a Starfleet ship marooned 70,000 light years from home and commanded by Captain Kathryn Janeway. In order to find a way home, Janeway's Starfleet crew members must join forces with a smaller group of rebel Maquis "terrorists," both sides having to put their differences aside in the desperate struggle to survive.

Now, getting on for a year later, the second season of *Voyager* is well underway. So what does Jeri Taylor feel about the show's first year, and how has it changed for season two? And how much of a problem was it to create something that would be recognisably *Star Trek*, while at the same time come up with an exciting new corner of the universe?

"We'd decided very early on that we were willing to take risks with this series," says Taylor, "specifically in making a woman the captain – with our male demographic, that was a chancy thing. The other big risk was in flinging them to the other end of the galaxy, where nothing would be familiar. The neighbourhood that Gene Roddenberry had created, the Alpha Quadrant, had become very familiar, and full of elements that the fans liked. In essence we were saying, 'We're going to take all that away from you.'"

Some people were shocked that *Voyager* put a woman in the chair, but for a lot of fans it was the logical way forward. After all, we'd seen countless female admirals on *TNG*...

"The important thing was that it forced us to come up with fresh ways of telling stories," says Taylor. "If we'd had a male captain, we'd only repeat ourselves. So, to try to keep our storytelling fresh and on the edge, we stuck ourselves way out on a limb."

Though creating a series where the elaborate, established *Star Trek* universe

Outlandish

Writing Voyager with Brannon Braga

Chakotay (left) and Tuvok in the Braga scripted "The 37s."

Brannon Braga, veteran Star Trek: TNG writer, has contributed a number of episodes to Voyager. But, as he's keen to point out, it's "a very different show..."

If you're watching an episode of *Voyager* that seems even more outlandish than normal, odds are it was written by Brannon Braga. After four seasons with *The Next Generation*, the veteran writer/producer – who co-wrote the Hugo Award-winning screenplay for "All Good Things" – has carved out a reputation for the strange and surreal. That pattern has continued with Braga's current work on *Voyager:* living nebulae, alien organ thieves and the return of Amelia Earhart are just some of the off-beat themes explored in his first-season stories.

Braga joined the *Voyager* staff just after the pilot script had been handed in, and quickly began developing story ideas of his own. Looking back at those early days, he's surprised at how much the show's changed.

"If you read the bible for *Voyager*, at least in its first incarnation, you would see a very different show," he claims. "Originally, for instance, the character of the doctor could be programmed into whoever you wanted him to be – if you had tennis elbow, you could switch the program and make him a sports doctor; if you preferred a woman, you could make him female. As it's turned out, however, the doctor is always played by the same actor, and has become one of the most popular characters on the show. A lot of that has to do with Robert Picardo, of course – when the actors come on board it changes your vision of the characters. I wrote my first episode, 'Parallax,' before the show was cast, so I was writing voices before I had any idea who would be playing these people. Once the actors step into their roles, it shapes the way you write."

Among the highlights of Braga's first-season work on *Voyager* are "Phage," in which the alien Vidiians steal – wait for it – Neelix's lungs ("A very emotional episode, a *Whose Life Is It Anyway?* meets *Night of the Living Dead*"); "Emanations," where our dimension turns out to be an alien afterlife ("We believe in an afterlife, but what if it's not heaven but actually another dimension?"); and "Projections," which sees the holographic doctor questioning his existence ("What if the doctor started to think he was a real person, and Voyager was really the holographic simulation?"). His final script for the first season was "The '37s," co-written with Jeri Taylor, in which the ship finds a group of cryogenically frozen humans, including Amelia Earhart. "The first woman of aviation meets the ultimate woman of aviation," says Braga. "It was a broad concept, but I think the end result is delightful."

For the second season, Braga has already written a Harry Kim adventure, as well as an episode concentrating on Kes. "I like all the characters," he insists, "but the doctor is the most fun to write for. Janeway's a fascinating character too – she has many sides I haven't even thought about yet. In time, maybe she'll become my favourite. That said, my job isn't just to focus attention on my favourite characters; it's to keep the show eclectic and unexpected, and to tell fun stories with everybody."

And, after all, isn't that what *Star Trek's* all about?

Brannon Braga's written a season two *Voyager* episode that concentrates on the underused Harry Kim (below), but Kathryn Janeway (bottom) is, with the doctor, his favourite character.

"My job isn't just to focus attention on my favourite characters; it's to keep the show eclectic and unexpected, and to tell fun stories with everybody."

Angry Young Woman

Voyager's fiery Klingon, Roxann Biggs-Dawson

In the past, Klingon women have been terrifying harridans, all screaming and fighting and flashing pointed teeth. Voyager's B'Elanna Torres is rather milder – if only on the surface...

Shockingly, Roxann Biggs-Dawson knew nothing of *Star Trek* before her first *Voyager* audition. It seems ironic, then, that the actress – who plays B'Elanna Torres, Voyager's hot-blooded, half-human/half-Klingon chief engineer – was the first crewman cast. "The evening before they called me to go into the network for my final audition," she remembers, "I turned on *The Next Generation* – my first time! I watched it and thought, 'Oh my God, this is a *good* show!'"

Even more surprisingly, Roxann claims not to have really noticed Worf in *TNG* – a mistake, you'd think, seeing as Michael Dorn, who plays the character, has pretty much defined what it means to be a Klingon in this day and age.

"I'm not sure if it registered with me that he was a Klingon," she admits. "It did dawn on me eventually, though, and I got worried – even though my agents kept assuring me that I was only going to have to wear very minor make-up. Because Torres is only half-Klingon, there's not as much of it, which turned out to be a nice surprise."

The character's prosthetics, a hybrid of human and Klingon, may not be as extensive as that of her 100% Klingon counterparts, but the actress still had to undergo the full works for "Faces," where Torres gets split into her human and Klingon parts. Most of the time, though, Biggs-Dawson regards her make-up as just another acting tool.

"In fact, it's become something I really enjoy! I don't think she could be the character she is without it; it's really part of her. Greg [Nelson, who applies her make-up] is so brilliant. He's like an artist painting on a canvas, re-sculpting the forehead with light and colour."

Special effects aside, Biggs-Dawson quickly discovered there was a lot more to playing Voyager's chief engineer than simply learning her lines and not bumping into the scenery.

"I don't think I'll ever forget that first day on set, because I was very scared," she recalls. "My first scene was the opening of the pilot, where our ship is being attacked, and it involved a lot of technical elements and sfx. I didn't know how to do the techno babble, so none of that felt right, especially when they asked me to sit in front of the instrumentation that runs the ship! I was supposed to press buttons as if I knew what the hell was going on, but I didn't have a clue! And then they yelled 'Shake!' and we were all supposed to shake our bodies!

"The thing is, we started right into all that technical stuff, so at first I felt I was barely keeping my head above water. I had to do things that were unlike anything I'd had to do in the past. All you can do is learn it on the job."

"I was supposed to press buttons as if I knew what was going on, but I didn't have a clue! And then they yelled 'Shake!' and we were supposed to shake our bodies!"

But you're enjoying it, yes?

"What's so great about it," Roxann smiles, "is that we're in a new area of space, with all these new aliens. It's not as if I go to the encyclopedia and try to figure out, 'What is a Vidiian?' because they've never appeared before."

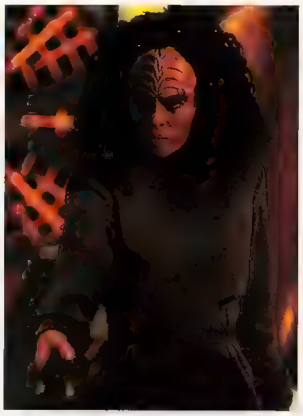
While some viewers have grumbled that the tempestuous Torres has mellowed out a bit after her early appearances – she broke the nose of a fellow crewman in the first hourly episode – Biggs-Dawson insists her character hasn't turned into a Starfleet wimp.

"There are a few episodes coming up where we'll see her angry side, but the pendulum has had to swing from non-conformity to almost complete conformity in order for Torres to be accepted. I think the audience would start to question it if Torres didn't develop some sense after being handed such an important job as chief of engineering. In one of the upcoming episodes ['Prime Factors'], she starts to question authority again and gets in trouble for it – but that only begins to happen after she's grown comfortable with her position."

If there's one problem working in outer space, it's not having much of a private life back on Earth.

"Hopefully, you don't have to sacrifice it completely," she sighs, "but you do have to work to maintain friendships. When you have a day off, you tend to spend the time paying bills. Deferred gratification is something you learn quickly!"

That said, *Star Trek's* newest quasi-Klingon is in no hurry to see Voyager return home. "I have no complaints," laughs Roxann Biggs-Dawson. "Talk to me in a year!"



Torres became a full Klingon in "Faces."

Though initially uncomfortable with the technobabble, Roxann soon settled into *Trek*.

Rows with superiors are still on the cards...

"One of the main reasons *The Next Generation* was so popular is because it portrayed a family of people who cared about each other, who liked each other, who stuck together."

would be more or less irrelevant was a brave move, the show kept plenty of established *Trek* elements too. The Voyager itself has a lot in common with the original Enterprise, in terms of size and distance from home, for instance, and the traditional *Star Trek* family unit is still at the centre of things...

"Sure, which is something we're conscious of. One of the reasons *The Next Generation* was so popular is because it portrayed a family of people who cared about each other, who liked each other, who stuck together. We wanted to keep that type of feeling, giving the show a different feel to the intentionally darker canvas of *Deep Space Nine*, where people have more angst, grit and conflict."

FOR A SHOW LIKE VOYAGER, WHERE SO MUCH depends on the interplay of a large ensemble cast, choosing your players is crucial. Jeri Taylor and I begin by talking about Robert Beltran, who plays Voyager's first officer Chakotay, a Native American and former Maquis leader.

Casting a first officer in *Trek* is difficult because the chemistry between the first officer and the captain is one of the most important factors on the show. That being the case, Beltran, an early choice for the role, had to be put on hold while the search for a captain – see the box on page 41 – went on. Eventually, of course, Kate Mulgrew landed the job, and Beltran, at last, could come on board.

Although Chakotay's meant to be Native American, and there's been some talk about spirit animals and so on, we've not seen that much of his heritage explored on the show to date. Have you taken a deliberate decision not to hammer home his Indian-ness every week?

"I think there's a tendency in this country to think of our Native Americans as the only Indians that count, and that's not true," Taylor explains. "It turns out that Robert isn't North American Indian anyway, so we're emphasising that aspect of it – we're positing a Mayan background for Chakotay. It helps to make him less stereotypical."

Although Robert Beltran was forced to go through a period of waiting before he learned whether he'd landed the part of Chakotay, other players had a much easier time of it. The first role that was cast, for instance, was

Caretaker's caretaker

WINRICH KOLBE GUIDES VOYAGER'S FIRST VOYAGES

B'Elanna Torres is one of the *Voyager* regulars who made a strong impact in the pilot, "Caretaker."

WITH TWO DOZEN EPISODES OF TNG AND DS9 UNDER HIS BELT, WINRICH KOLBE WAS THE NATURAL CHOICE TO LAUNCH VOYAGER'S TWO-HOUR PILOT, "CARETAKER".

You might be forgiven for thinking that, working within the time constraints they do, all TV directors are more or less the same. Well, think again. Known for his inventive camera movement – as well as a quirky, irreverent personality on set ("He's very tangentially intelligent," says cast member Garrett Wang) – Winrich Kolbe placed his idiosyncratic mark on *Star Trek: Voyager's* pilot, "Caretaker," and in so doing helped establish the look of the entire series. Think of a distinctive *Voyager* episode, and chances are Kolbe had a hand in it.

Indeed, since "Caretaker," Kolbe has become one of the more prolific *Voyager* directors, helming nearly half a dozen regular episodes for the first season, including "Phage," which introduced the gruesome organ-stealing Vidiians, "Eye of the Needle," where Kim discovered a wormhole that may lead home, "Faces," a semi-sequel to "Phage", and "Elogium," in which Kes and Neelix had to confront the prospect of parenthood. Directing these one-hour episodes, however, is a more hand-to-mouth business than the space offered by a pilot, as Kolbe explains.

"We had about twice as much time per hour to shoot the pilot than we normally get," he smiles. "A lot more effort goes into the lighting on a pilot, and you can use more intricate camera moves. Once you get into episodic TV you've got just seven days to shoot a show, so you become less ambitious."

Paris and Kim in "Caretaker": "We had twice as long to shoot it than usual."

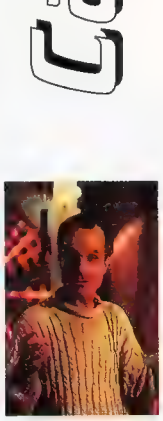
Despite the heavier restrictions, Kolbe feels nicely in control of things...

"Since I did the opening salvo, I feel that I have more of an opportunity to go in to the producers and say, 'I didn't like it the last time; let's try it differently this episode.' It's different to the situation when I started on *TNG*, where they were already doing their second season, and were set in their ways – by the time I'd established my stamp, they were progressing even further.

"With *Voyager*, we've established certain rules – things like you don't shoot the bridge in a wide angle, because it looks too big. You want to make it look more cramped, so if you want to get the whole bridge, you pull back with a long lens so that everything is compressed. Personal taste and facial features will often dictate the way in which a director will shoot an actor or actress – Rick Berman is not a fan of up-the-nostril shots, for instance, although we do use them at times."

With production well underway on season two of *Voyager*, Kolbe has already directed two episodes, and looks forward to piloting the ship as often as his schedule allows.

"I'm one of the parents of the show, so I guess you can say it's my baby. I'm going to keep doing *Voyager* until my agent calls me and says, 'Rick, if you do one more, I'm going to kill you!'"



Rich Kolbe's work on *Voyager's* pilot and many early shows has helped establish a genuine look and feel for the show.

"It's different to the situation when I started on *TNG*, where they were already doing their second season..."

THE TRUTH IS OUT THERE.

Apollo 13 The True Story.

On April 11, 1970, the flight of Apollo 13 began as a routine mission of scientific exploration. However, due to a serious power supply malfunction in the spacecraft, the mission was terminated early. The lives of the 3 astronauts hung in the balance as Mission Control struggled to get them home from nearly 200.000 miles out in space. The world held its breath...

The Apollo Story.

In October 1957 the Soviet Union launched Sputnik 1, the worlds first artificial satellite, and so opened a technological race in space with the United States of America. Yuri Gagarin became the first human to enter space in 1961 and when Astronaut Alan Shepard's mission for the United States a few weeks later attracted massive media attention President Kennedy decided to act; he told Congress that the United States would land a man on the moon and return him safely to Earth before the end of the decade. The Apollo programme was born...

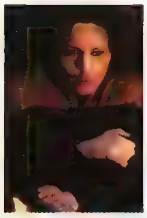
"We choose to go to the moon. We choose to go to the moon in this decade and to do the other things, not because they are easy, but because they are hard. Because that goal will serve to organise and measure the best of our abilities and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win..."

(President J.F. Kennedy 1961).

Endorsed by the Science Museum London, and presented by Patrick Moore.

Available from all good video stockists.

SCIENCE MUSEUM
LONDON



"AIDS has changed the scene considerably, and the message we want to put out is one of sexual responsibility, and that it's not cool to fuck your brains out every night."

Chakotay's Maquis colleague, B'Elanna Torres, a half-human/half-Klingon who becomes the ship's chief engineer. As played by Roxann Biggs-Dawson, the character has a lot of pent-up emotion – but that won't mean a weekly dust-up in engineering.

"We created B'Elanna to be at war with herself," Taylor remembers, "but it would be a mistake to go on about that too much. We never wanted somebody who was going to be snapping at people all the time. We need to make sure she's not the same every week – she showed a lot of vitriol in the first episode, and that was enough to last for a while. We're going to be cooling her down, then enabling her to build up another head of steam."

Another character with more than his fair share of internal tension is Robert Duncan McNeill, who plays Lt Tom Paris, the Starfleet reject and temporary Maquis who's now getting a chance to do something right. While there may be a resemblance between Paris and Nick Locarno, a cocky character McNeill once played in an episode of *TNG*, Taylor says Paris has more potential for redemption.

"We knew we wanted to bring a person with a troubled back story into the pilot, and now that Paris is a member of Starfleet once more, he has a chance to prove he has the right stuff. What we don't want is a ship packed full of edgy people who fly off the handle all the time. Paris is going to be a good guy, trying hard to do the right thing."

One trait that will be changing in season two is Paris's flirtatious nature, which Taylor admits they're now deliberately trying to curb.

"I already feel we may have done a disservice to his character in some of our early episodes," she sighs. "He was coming across as a little randy. We're going to be careful about this. After all, when Gene originally did *Star Trek* in the '60s, sexual liberation was in full swing, and people were trying to break inhibitions and explore their sexuality. These days, AIDS has changed the scene considerably, and the message we want to put out is one of sexual responsibility, and that it's not cool to fuck your brains out every night."

NOT EVERYONE ON VOYAGER HAS A STORMY past or short temper, however. In fact, one Starfleet officer who's highly unlikely to be

Painting the Forth Bridge

RICHARD JAMES ON BUILDING VOYAGER

The new ship's bridge was the first and most important set designed by Richard James.

FOR RICHARD JAMES, VOYAGER'S PRODUCTION DESIGNER, IT STARTS WITH AN IDEA AND ENDS WITH A FUTURISTIC SPACESHIP, AN ALIEN LAB OR AN UNDERGROUND CITY...

Designing a universe for a show like *Voyager* is a real achievement. But when you consider that the leap from rough sketch to finished set is often made in days, it becomes remarkable.

James joined the *Trek* crew midway through the second season of of *TNG*, and stayed through to "All Good Things." He designed everything from a Victorian city street to the Klingon Great Hall – a job that earned him an Emmy Award in 1990 and the chance to design a complete *Trek* show.

His first problem was to determine a look for USS Voyager. "Our biggest worry as far as the pilot was concerned was the ship itself and the Voyager's bridge," James explains. "We had to make it look sleek, while keeping elements that make it recognisable."

Among James's innovations were a multi-levelled bridge, with a ready room on one side and a briefing room on the other. Both are connected to the bridge set, so actors can enter or exit the bridge on-camera.

Something the experience of using the Enterprise bridge on *TNG* also showed was that the design had limits – it could only be shot from certain angles. Thus it became a priority to make Voyager's design user-friendly.

"We have a number of 'wild' walls and consoles that can be pulled away," James explains, "enabling us to shoot the bridge in ways we couldn't with the Enterprise."

A walk through the Voyager sets on Stages 8 and 9 of the Paramount lot reveal further design improvements. The two-tiered engine room has a working lift, as well as an engine core that's lit through 360 degrees.

"You can walk all the way around it. The lamps we're using weren't available when we did the pilot, so we could only go three-quarters of the way around. Now they've been replaced and you can rotate through 360 degrees."

With just two stages available to house *Voyager's* sets, James has had to find ways to maximise the space.

"There's an area we call 'the quarters,' which I've designed for modular construction, so it can be turned into a number of different sets."

Other sets will continue to grow and develop, depending on the demands of individual scripts. For example, the ship's mess – Voyager's equivalent of "Ten Forward" – started out as just a place where crew members could eat and socialise. With the addition of Neelix, however, James had to add a non-working kitchen to the set. Another major set is the sick bay.

"There's another area we'll be adding to that soon," says James. "We'd originally designed a medical lab as part of the sickbay, but that had to be put on hold until this season. We've been able to add new sets, like the shuttle bay and cargo areas, as scripts have demanded, and now we're going to have a show coming up where we'll add the medical lab to the sickbay."

And is there anything else to come?

"There's going to be a science lab as well. We're going to be building it soon."

James's responsibilities extend way beyond the ship, encompassing virtually every interior set and even stretch to some 'exteriors'.

"This season, there's a marketplace we use in a show called 'Resistance,'" he explains, "and for a show called 'Tattoo' we had to come up with a South American Indian village that could change over into a 24th-century alien version. We made it out of metal pieces, like a giant Erector set that could be taken apart and put back together again!"

All in a day's work, it seems...

"We have 'wild' walls and consoles that can be pulled away, enabling us to shoot the bridge in ways we couldn't with the Enterprise."

Bye, Bye Bujold

Voyager's first captain, & what went wrong

In the build-up to Voyager, many names were attached to the Captain Janeway role – from Lindsay Wagner to Patsy Kensit, if you believe the British papers – but the role eventually went to French-Canadian actress Genevieve Bujold. Big mistake...

While *Voyager* fans are now well accustomed to the sight of Kate Mulgrew's Captain Janeway striding across the bridge – and wouldn't have it any other way – it wasn't always meant to be like that. You see, *Voyager* was originally intended to have another captain, one the viewers never got to see...

After an exhaustive search for the right Janeway, the producers originally cast the well-known French-Canadian actress Genevieve Bujold as, if not the first female starship commander in *Trek*, at least the first to headline a show. Within just a few days, however, Bujold had resigned her commission, leaving the ship leaderless once again. As members of the cast and crew now recall, it was a rocky start.

Our story begins with the search for a suitably impressive captain...

"I think I can safely say that we read, checked out and investigated every actress between the ages of 30 and 65 we could find," says exec producer Jeri Taylor. "We read hundreds of people – in LA, Canada, New York, Chicago, London and Europe. It was exhausting."

But you didn't give up, right?

"Actually, it was at the point where we were beginning to read *men* that Genevieve Bujold stepped on the scene. I knew she was a brilliant actress, and we got tapes of her recent projects, because no-one was sure what she'd done recently, and she was wonderful in them. So we asked her to read, but she refused to do that. She's an actress who works very much in the moment, and reading without preparation just isn't how she acts. We decided to take the risk, and cast her without reading."

According to pilot director Winrich Kolbe, "My remark to Rick Berman at the time was, 'This is either going to be a total disaster or a total triumph.' He just looked at me, we put our arms around each other and walked out. I know the casting people weren't happy with the choice, but I think she had a major supporter in Michael Piller. Jeri liked her too, but I was unsure – when I saw her, the word 'fragile' came to mind. I still believe she could have pulled it off, but she chose to stick with a way of working she was comfortable with, and that was her downfall."

"We made it very clear to her that TV was a different animal from features," says Taylor, "and chronicled all the horrors for her. She asked for a weekend to think about it, and when that was over, said, 'I've thought about this, I've decided to do this, and I can assure you that when I commit to something, I do it 100%.'

"But then we started into the whole process, and it became apparent that the realities of TV were overwhelming her. The way she works requires a great deal of focus, so she was distracted by everything. She didn't want people doing her hair on the set, she didn't want photographers on the set, she didn't want to do interviews. She had been allowed to work in a certain way before, and that's the way she worked."

"We started filming some scenes on the bridge," says Kolbe. "It was the bit where Janeway introduces Paris and Kim to the crew. She needed to have a purpose, and it just didn't work. We kept doing it, and after 15 takes, I knew we had a problem. I filmed it because she had the force to say that this was how she saw Captain Janeway, but I said, 'I don't see Janeway that way; I need more power!' At that point, I knew we were in deep shit."

The cast had similar problems...

"When we finished something on that first day," recalls Garrett Wang, "Genevieve would run right back to her trailer, whereas most of us were so enthralled with our first day on the bridge together that we stayed on the set and talked. It just seemed that she wasn't as excited about it."

"We got there on the second day, and the last scenes before she left were with me," continues Tim Russ. "That day was very uncomfortable. A sense of humour wasn't even in the book, and you can't work 16 hours a day without being able to cut up and bullshit.

"I was off-camera, so it wasn't difficult for me – but then it was over. The director was doing his best to keep her happy, but it was out of control."

"We reset the camera for the second part of the scene, and were getting ready for the lighting rehearsal," Kolbe recalls. "She came on the set and announced, 'I don't think I'm right for this role!'"

"She called the three of us to her trailer," remembers Taylor, "and said, 'I'm so sorry, this has been a mistake. It would be unfair on all of us to continue.' To be honest, we were grateful that she realised after only a day and a half, as opposed to six weeks."

In the end, the role was re-cast with Kate Mulgrew.

"On that Friday, after the first week of shooting without a captain," says Kolbe, "Kate came down, and we were supposed to do a couple of tests. Jerry Fleck and I went to meet her in the hair trailer, and I think I fell in love with her at that time. It was just a few words, but there was that smile, that eagerness; she was definitely ready to go. We talked for about five minutes, and on my way back to the set, I nudged Jerry and said, 'She's it – we've got her!'"

"We started filming with some scenes on the bridge – it was the bit where Janeway [Bujold] introduces Paris and Kim to the crew. She needed to have a purpose, and it just didn't work. We kept doing it, and after 15 takes, I knew we had a problem..."

Winrich Kolbe, director of the pilot

"Robert [Picardo] made an instant impact [as the Doc]. He was on screen for maybe 30 seconds in the pilot episode, but people were saying, 'I can't wait to see much more of him!'"

found beating up colleagues or chatting up junior officers is the Vulcan tactical/security officer, Tuvok. The role was originally written for a more mature black actor, but, as Taylor recalls, when the much younger Tim Russ came in he quickly nailed the part.

"Nothing in Tim's approach changed the character, but his age did. The problem is, we're still in the process of assessing what Tuvok's role *is*. The Vulcan suppression of emotions thing leaves you little room to move without repeating Spock or Data, so we're still searching for Tuvok."

One character who's had no such teething troubles is the holographic doctor – a character still un-named well into the second season. The Doc's role was initially intended to be fairly limited – until veteran character actor Robert Picardo read for the part, that is.

"Robert made an instant impact," affirms Taylor. "He was on screen for maybe 30 seconds in the pilot episode, but people were saying, 'I can't wait to see much more of him!'

"In the early episodes, he was still getting to grips with the fact that all he thought he would ever have to do was come out, do emergency work, and retreat. Now, however, he's got patient care and emotional problems to deal with, and much of the time he feels rather overwhelmed... I think the audience feels for him because he's in over his head."

At one point the role of Neelix, the ship's Talaxian guide, cook and occasional morale officer, could have gone to either Picardo or Ethan Phillips, an actor familiar to the *Trek* team for his role as a Ferengi in one of the early *TNG* episodes.

"We ended up taking Robert and Ethan to the studio to read for Neelix, and they were happy with either one," Taylor explains. "We went with Ethan because he has this cherubic face which makes him look more lovable. Then we begged Robert to read for the doctor, and he agreed. He was born to play the part."

The other regular alien on *Voyager* is Kes, Neelix's Ocampa companion, played by Jennifer Lien. After a slow start in the first season, the character will develop, not only as the doctor's assistant, but also as a telepath.

"If you see the episode 'Time and Again,' where she's coping with these new abilities of hers, you can see that she's just

Making "Faces"

Make-up maestro Michael Westmore

The disgusting Vidiians, bad guys from "Phage" and "Faces."

Picking an episode of Voyager for Emmy Award consideration wasn't easy for the make-up designer Michael Westmore – there were so many possibilities.

It was a tricky decision. Should he go with the two-hour pilot, for which Michael Westmore had created a number of new alien races, including the pointy-eared Ocampa and the cuddly Talaxians – including Neelix, Voyager's cook and bottle-washer? Or should he go for one of the hour-long episodes, a number of which featured some heavy-duty make-up achievements?

In the end, Westmore – who's already won enough Oscar and Emmy Awards to sink a barge – took a risk and submitted the atmospheric episode "Faces" for Emmy consideration. Not only did it feature B'Elanna Torres in full Klingon prosthetics, but the story brought back the monstrous Vidiians, a race of amoral humanoids, introduced in "Phage", who suffer from a gruesome disease. The Vidiians have already eclipsed the warlike Kazon as the show's most popular baddies.

"I think out of all the characters we've come up with, they're the most interesting to do," says Westmore, who supervises and designs the make-up for *Voyager* and *Deep Space Nine*, "and I think we'll do an episode with them in the second season too. The first time we did them was interesting, but in 'Faces' it got serious. The Vidiians were harvesting people – one of them fillets the face off one of the Starfleeters and sticks it on his own face!"

Neelix, as played by Ethan Phillips, has the most involved make-up of the show's regular aliens. His "lovable, cherubic" face earned him the role, it's said.

"The first time was interesting, but in 'Faces' it got serious. The Vidiians were harvesting people – one of them fillets the face off one of the Starfleeters and sticks it on his own face!"

As Westmore recalls, his inspiration for the wasting look of the Vidiians actually came from a short instruction by executive producer Rick Berman.

"I don't even know if the original script said anything about what they looked like," he smiles, "but my instruction from Rick was that this was a race of people with a life-threatening disease that eats away at their skin, and the only way they can survive is with skin transplants on top of the diseased skin. We had one head in 'Faces' that began to get a little too monster-like. They're actually supposed to be more human, but with all these different patches of skin..."

So how do you go about doing that?

"Well, we started off by sculpting different latex textures onto the head," Westmore explains, "and then, as we

started to paint them, we began picking out different alien characters we'd done in the past, and using different areas of skin from some of those races. The trouble is, on *Voyager* there aren't many aliens to pick from yet. To get round that I have two plates made up that are nothing but different textured patches, so I can just take an existing head and change it around by overlapping these patches in different combinations."

Was anyone worried about the potential gross-out factor?

"Well, that's what they wanted. We learned that these people aren't demons – they can be quite sympathetic, and what they're doing is simply for survival."

There are shocking moments, though. One scene in "Faces" featured a Vidiian scientist who tries to win Torres over with his human face - one he's removed from one of his prisoners.

"They'd already established the human actor through two previous shows, so what I did was take a cast of his face and create an artificial skin. The actor who played that character also played the Vidiian, so we made a quarter-inch thick appliance of his real face and glued it over the mask."

Turning his attention to the current season of *Voyager*, Westmore warns viewers not to expect a menagerie of cool-looking aliens just yet.

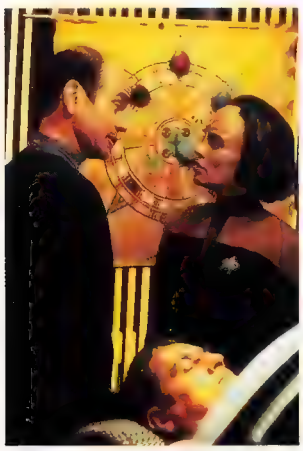
"We're still spending time developing the main characters." he explains.

So what's the most spectacular thing you've done recently?

"We've just done a new alien," he smiles. "It's for the snow 'Parturition,' and they've hired a guy who's about six foot six to play it! The character's very reptilian/birdlike, with a scaly head with long fangs and a saliva-dripping tongue.

"There's also a baby involved, which is really a small mechanical puppet. Neelix and Paris beam down to this planet and run into the alien baby and 'Mama,' as we called her."

A few weeks after we spoke to Westmore, the results of this year's Emmy Awards were announced, with "Faces" being edged out by an episode from *Deep Space Nine*, "Distant Voices". Not that Westmore will be disappointed – after all, he's responsible for both shows!



The holographic doctor (Robert Picardo) and B'Elanna Torres starred in "Faces".

The new Spock

Tim Russ plays Trek's first regular Vulcan in years...

On-set arguments are all part of a day's work for Tim Russ.

As with any show, *Voyager* sees the odd on-set disagreement about how things should be done – one of the worst so far being an argument between Tim Russ, who plays the Vulcan Tuvok, and some of the writers over the character's behaviour in the episode "Prime Factors."

When it comes to Vulcan lore, Tim Russ is something of an expert. Russ, who plays Tuvok, Voyager's Vulcan tactical/security chief, is not afraid to speak out when his character is asked to do something distinctly non-Vulcan.

Russ is no stranger to *Star Trek*, having appeared in episodes of *TNG* and *Deep Space Nine*, as well as the opening sequence of *Star Trek: Generations*. He was originally short-listed for Geordi La Forge in *TNG*, although the role ultimately went to LeVar Burton. Russ has also been a long-time fan of the original *Star Trek* series, and frequently uses Spock as a yardstick for his own character.

"Spock had certain advantages that were used in the original series." says Russ. "He was always able to fix things to get him out of a bind, and he was able to use that knowledge as a science officer.

"Like Spock, Tuvok has superior strength, but he hasn't used it to open a door that can't be opened, or fight four people at once, yet – it's a physical attribute we didn't use once in the entire first season. All we've seen so far is the mind melding, and the fact that he has powerful control over his will. There's a tolerance to pain too, which we'll see, because that's what he's been getting dished..."

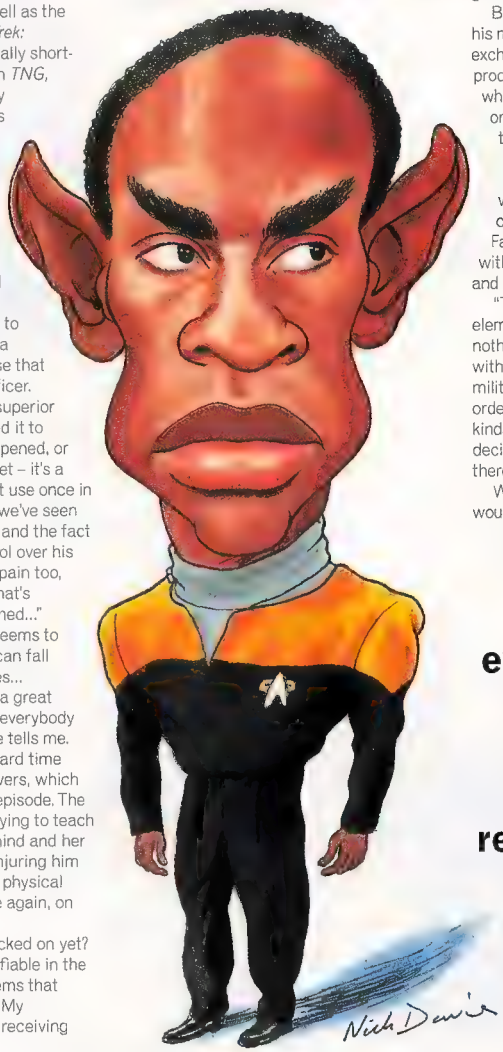
He's got a point. Tuvok seems to have been used as the Vulcan fall guy in a number of episodes...

"Yeah, he's been taking a great deal of abuse from almost everybody recently, including Kes," he tells me. "She's been giving him a hard time because of her mental powers, which they try to rekindle in one episode. The story starts off with him trying to teach her how to discipline her mind and her powers, and she ends up injuring him telekinetically. It's simply a physical reaction, but Tuvok is, once again, on the receiving end."

Are you sick of being picked on yet?

"I understand if it's justifiable in the story, but sometimes it seems that everyone wants to get me. My character is always on the receiving end of punishment, and I'm starting to get a little weary of it."

Kim, Chakotay and Torres in "Twisted", an episode with good Tuvok scenes.



But Russ is even more protective of his motivations. One of the most heated exchanges between actor and producers was over "Prime Factors", in which Tuvok disobeys the captain's order and acquires a piece of alien technology that may help Voyager to return home.

"As an actor, I can't fight the writers as far as physical facts are concerned," he explains. In 'Prime Factors', however, we were dealing with the motivations of the characters, and that's very different.

"The writers wanted to play the logic element out, but in this case it had nothing to do with logic; it had to do with the captain's prerogative. In a military command system you follow orders, and the captain has to make all kinds of shitty decisions. Those decisions come right from the top, and there is no discussion."

What you're saying is that Tuvok would never have disobeyed the

"Sometimes it seems that everyone wants to get me. My character is always on the receiving end of punishment, and I'm starting to get weary of it."

Tuvok's exaggeraded straight man personna has proved fine for action sequences and comedy, but, as Jerri Taylor says, "we're still searching for Tuvok."

"Learning Curve" was an episode that quite successfully stretched the character of Tuvok, as he struggled to understand the human condition...

captain's orders, even if pure logic did indicate that going against them might help the Voyager find its way home?

"I felt that Tuvok's argument for doing what he did should have been stronger, and he shouldn't have mentioned anything about logic."

Lest anyone think Russ's comments on the series be too negative, the actor is quick to point out some episodes that were good for his character.

"In 'Ex Post Facto,' I was able to use the mind meld ability, and we were able to see what he was seeing from the inside out," he explains.

"Then there was 'Learning Curve,' which had him trying to understand human beings, and that's something I enjoy – stretching out that element of his character. There's a moment in 'Twisted' when it's just myself and Kim on the bridge, and everybody else is at a birthday party. Kim wants to go, but he's finishing all these tasks I've given him, he's getting agitated, and Tuvok comments on this. A birthday party really doesn't mean anything to him; it's a human event, but eventually he gives Kim a task to do that takes place in the same area. He lets him go without making it look like he's letting him go. That's the kind of direction I'd like to see the character go in."

Russ believes the best episodes of *Voyager* are yet to come. "Some of the stuff we're shooting that you haven't seen yet is very good," he promises. "The stories are going to be really big, and there are some shows coming up that the fans are going to be absolutely jazzed about!"

Can't wait...

For info on Tim Russ's official fan club, contact Insiders: P.O. Box 8248, Long Beach, CA 90808 USA

Tuvok and Harry Kim: A relationship has grown between the two officers that's been exploited by shows like "Twisted."

extraordinarily powerful," says Taylor. "Jennifer's only 20 years old, but she has this incredible voice. When you talk to her, she's so quiet, but then the camera turns on her, and she becomes this strong woman. She'll take on anybody on the ship, and win."

Another relatively new face is Garrett Wang, who plays ops/communications officer Harry Kim. Finding an Asian-American actor with the right combination of vulnerability and experience, says Taylor, was difficult.

"We saw some appealing young men, but they lacked acting skills. In the end, we took a risk with Garrett. He has this vulnerable quality and this sweetness, and yet is able to give a quip – he's not the kid who just fell off the bus or whatever that analogy is. Garrett did some lovely work on the pilot, and if he never does anything better I'll still be happy."

But what use is a Starfleet ship without a captain? Precious little, and at different times the role of Captain Janeway had more names attached to it than the new Doctor Who. After first choice Genevieve Bujold tendered her walking papers just three days into the job – see page 41 – the producers finally decided to take a second look at Kate Mulgrew, who had auditioned earlier on. "As a person, Kate is everything I'd hoped Janeway would be," explains Taylor. "From the beginning, I'd argued, 'Surely, by the 21st century, a woman won't have to act like a man in order to get into a position of power?' I wanted a captain who'd be nurturing, warm and caring – all those things that women are to a greater degree than most men, and certainly more than Jean-Luc Picard!

"Kate, as a person, is all those things. She's warm, gracious, generous and loving, and very articulate. But she has a centre of steel, and makes a great spokesperson for us. The day she started, Kate was on that set prepared and full of energy, opening herself to everybody, introducing herself to the crew and learning everyone's name right away, making jokes and quips with them. She really made everything cohesive."

"I think our cast has shown an instinctive understanding of their characters that's lifted the series to a level that you simply don't expect right away."

Voyager has become the backbone of the UPN Network, virtually the only series from the first year to return for a second season. After an impressive debut, subsequent episodes dipped slightly before settling into a respectable place in the ratings. "However, it's very difficult to interpret the numbers we're getting properly because of the network situation," says Taylor. "This is a network that doesn't cover the entire country, so in terms of sheer numbers we're simply not able to compete with shows that are running on the four big networks.

"In spite of that, the first one-hour episode came in at about number 40, smack in the middle of all the network ratings. Some cities that were getting *TNG* aren't getting *Voyager* because there's no affiliate or outlet, but I think that'll change."

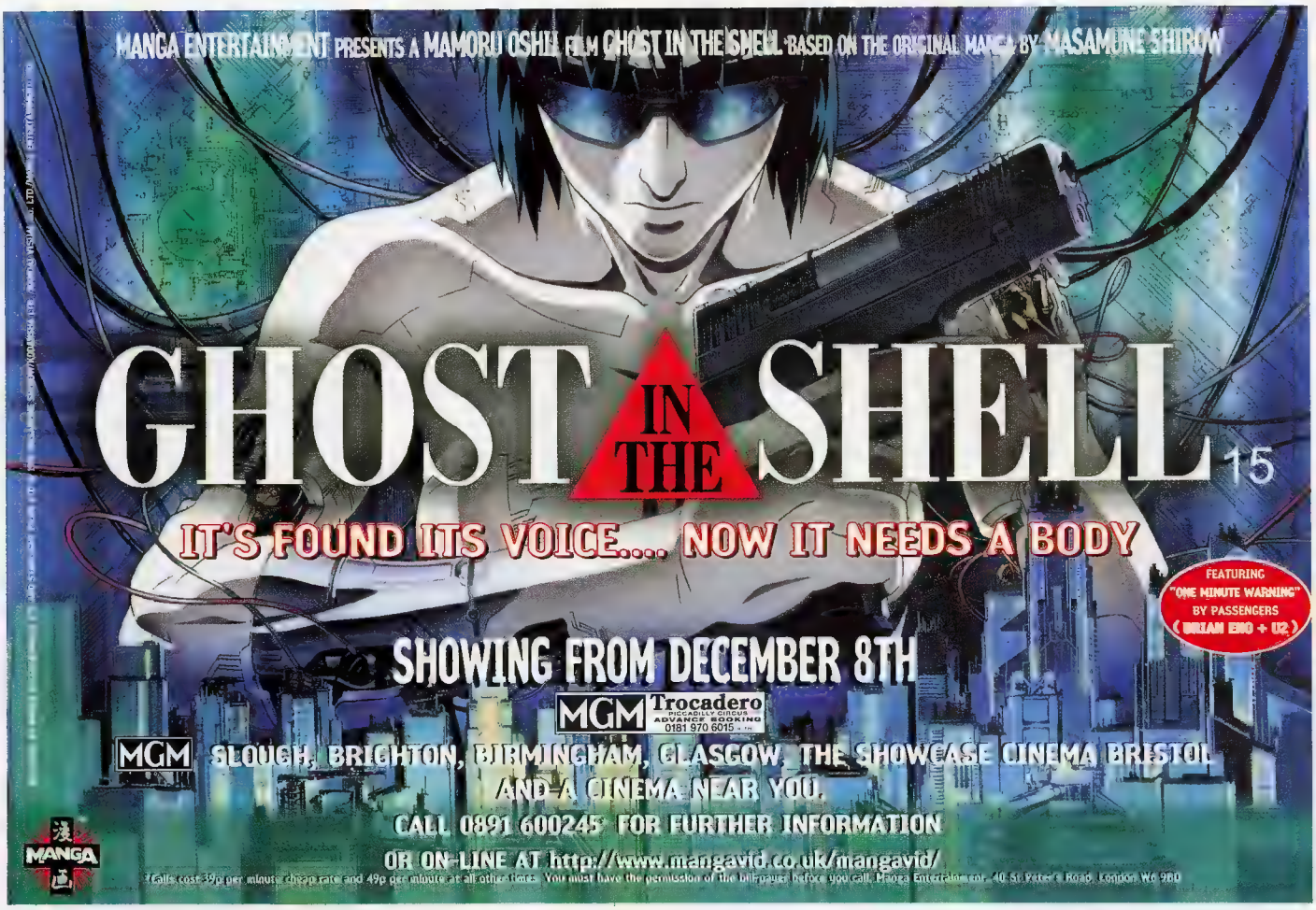
With the second season of *Voyager* well underway, Taylor, who previewed the season in SFX5, says the writers are under instructions to spend at lot of time developing stories for the handful of characters who got overlooked in the first year. Q will be making a long-awaited appearance in the show, and the doctor may be getting a name; although it probably won't be Zimmerman, as was suggested. "The audience is expecting that now," says Taylor, "so I think we'll have to come up with something else."

Otherwise, Jeri Taylor is well-pleased with the direction *Voyager's* heading in. "I think our cast has shown an instinctive understanding of their characters that's lifted the series to a level that you simply don't expect right away. The audience seems to be responding, and we seem to be able to come up with stories. This is a good, solid series... It's a great joy and a privilege to be working on it."

She's right, of course, but is it good *enough*? A third of the way into its second season, for example, *TNG* had introduced the Ferengi, the god-like Q, Data's evil brother Lore, killed off a major character (Tasha Yar) and boasted some strong individual episodes among other achievements. *Voyager,* while it's yet to plunge to the lows of some early *TNG*, has yet to reach its heights either.

That's not to say it won't. After all, *TNG* only really came together in its third year. That being the precedent, we've got every reason to expect great things just a little further down the line. Perhaps the best really is yet to come...

Star Trek: Voyager's *first season is now showing on Sky One. The second season will begin next year. For those without satellite, most of the first season are now available on video to buy, at around £12.99 each.*


MANGA ENTERTAINMENT PRESENTS A MAMORU OSHII FILM GHOST IN THE SHELL BASED ON THE ORIGINAL MANGA BY MASAMUNE SHIROW
GHOST IN THE SHELL 15
IT'S FOUND ITS VOICE.... NOW IT NEEDS A BODY
FEATURING "ONE MINUTE WARNING" BY PASSENGERS (BRIAN ENO + U2)
SHOWING FROM DECEMBER 8TH
MGM Trocadero PICCADILLY CIRCUS ADVANCE BOOKING 0181 970 6015
MGM SLOUGH, BRIGHTON, BIRMINGHAM, GLASGOW, THE SHOWCASE CINEMA BRISTOL AND A CINEMA NEAR YOU.
CALL 0891 600245* FOR FURTHER INFORMATION
OR ON-LINE AT http://www.mangavid.co.uk/mangavid/
MANGA
*Calls cost 39p per minute cheap rate and 49p per minute at all other times. You must have the permission of the bill-payer before you call. Manga Entertainment, 40 St Peter's Road, London W6 9BD

Wolf 359 Conventions

presents

in association with The Babylon 5 UK Fan Club

The Encounter

A Charity Event

Bruce Boxleitner (Captain John Sheridan B5)

Rene Auberjonois (Odo DS9)

J. Michael Straczynski Creator & Executive Producer Babylon 5

Also Appearing

Bill Mumy (Lennier B5)

Stephen Furst (Vir B5)

Gareth Thomas (Blake of Blakes 7)

Ron Thornton Visual Effects Designer Babylon 5

George Marshall (Comedian)

Guest Talks **7-10 June 1996** Autographs

Dealers **Norbreck Castle Hotel Blackpool, England.** Parties

For Details Send a SSAE to Wolf 359, 141 Waarden Road, Canvey Island, Essex, SS8 9BE. Please quote reference no. 01

All guests appear subject to work commitments, We can not guarantee that every attendee will receive a personalised autograph

Wolf 359 acknowledge all copyrights held by the owners and distributors of Star Trek Deep Space Nine & Babylon 5, No Attempt has been made to knowingly infringe on any such copyrights or trademarks belonging to the same.

Popcorn THE CINEMA STORE

CALL INTO OUR STORE OPEN 9.30 - 5.30 MON TO SAT

OR SEND SAE FOR LATEST RELEASES

STOCKISTS OF

• STAR WARS • BATMAN • THE CROW • DR WHO •
• RED DWARF • THE X-FILES • JUDGE DREDD •
• BABYLON 5 • STAR TREK • PLUS MORE •

MAIL ORDER WELCOME

27 SILVER STREET, STOCKTON, CLEVELAND TS18 1SX
TEL/FAX: 01642 605280

GROUND ZERO GAMES

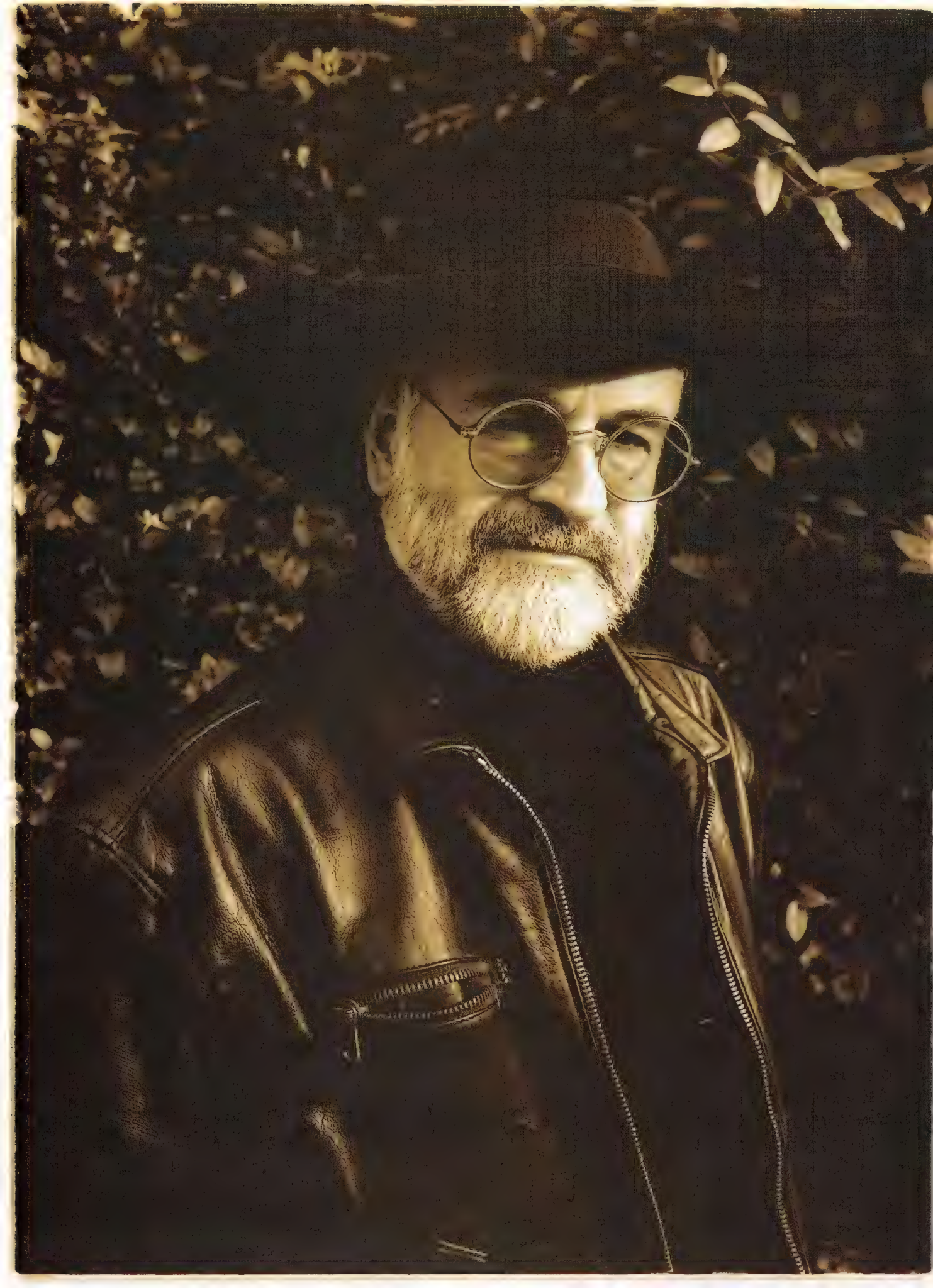
EVERYTHING FOR THE SERIOUS SCIENCE-FICTION GAMER

Award-Winning Miniatures Rulebooks
25mm **STARGRUNT** SF Figures
25mm Resin Vehicles and Buildings
FULL THRUST Starships and Rules
ANIME style Character Figures
1/300 SF Armour Miniatures and Rules
1/300 Resin Buildings and Accessories
"Gentlemens' Collectables" Adult Figures (strictly over-18s only!)
32-PAGE FULL ILLUSTRATED CATALOGUE - SEND £1 + A5 SSAE
(Overseas customers send 5 x IRCs)

SPECIAL OFFER!

Buy our triple-award-winning **FULL THRUST** Starship Combat rules, PLUS the **MORE THRUST** supplement book, for just £10 the two, POST FREE (UK only).
[Normal price £5.95 per book plus £1 p&p.] Cheques/POs to **GROUND ZERO GAMES**.

GROUND ZERO GAMES, "FIZNO", BARKING TYE, NEEDHAM MARKET, SUFFOLK, IP6 8JB, UNITED KINGDOM.



TERRY PRATCHETT

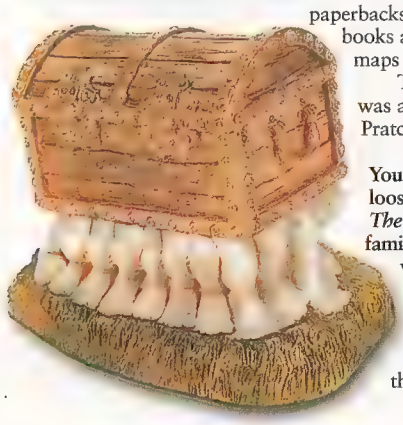
WHAT CAN YOU SAY ABOUT TERRY PRATCHETT THAT HASN'T BEEN SAID BEFORE? HOW ABOUT, "IT'S BEEN AGES SINCE HE PUBLISHED THE LAST DISCWORLD NOVEL?" OR, "DO YOU THINK HE'D SIGN MY BOOK IF I ASKED HIM?" UNTIL RECENTLY, YOU COULD HAVE SAID, "I'M SURPRISED THAT SFX, THE WORLD'S GREATEST SCIENCE FICTION MAGAZINE, HASN'T INTERVIEWED TERRY PRATCHETT, BRITAIN'S MOST POPULAR GENRE AUTHOR, YET," BUT SINCE **MJ SIMPSON** CORNERED HIM FOR A QUIET CHAT ONE WINTER'S AFTERNOON HERE IN BATH, EVEN THAT OPTION'S NO LONGER OPEN TO YOU... SO, WHAT DOES THE MAN WHO CREATED DISCWORLD HAVE TO SAY FOR HIMSELF?

Let's not mince about the bush here – Terry Pratchett is yer actual *bona fide* phenomenon. After a slow start – he sold his first story in 1963, at the age of 14 – he finally hit paydirt with the Discworld series, his warped take on the endless fantasy series that clutter bookshop shelves the world over. Volume 18, *Maskerade*, is just out in hardback; volume 17, *Interesting Times*, is out in paperback, and he still shows no signs of stopping – or even slowing up – just yet...

Insatiable Discworld fans can also choose between abridged and unabridged audio books, some rather cute "mini-hardback" reissues of the earlier books in the series, the enormously popular Clarecraft range of miniatures, the annual Pratchett play staged by Stephen Briggs and the Studio Theatre Club in Abingdon (this year they're really on the ball, presenting the latest book, *Maskerade)*, a best-selling computer game, two potential TV series, a map, some prints, T-shirts and a scarf. Oh, and another map.

It's clear that the phenomenon that we call Terry Pratchett isn't just an author – he's a genuine industry.

In an era when endless sequences of fantasy books are viewed as things to scrape off the soles of your shoes, and most attempts at "humorous" fantasy are about as funny as a Craig Shaw Gardner book with the joke taken out, Terry's works continue to dominate the bestseller lists. His hardbacks are bestsellers. His paperbacks are bestsellers. His children's books are bestsellers. His bloody maps are bestsellers, for God's sake!



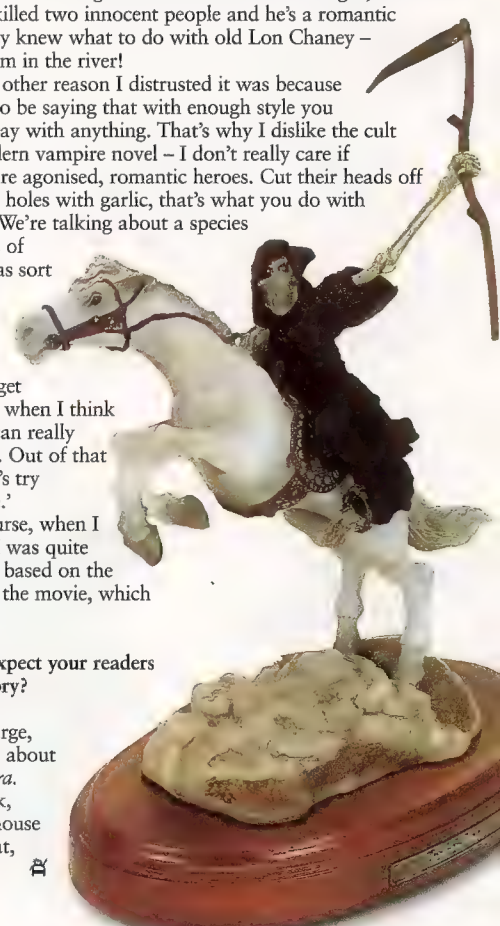
The SFX team decided that it was about time that young Mr Pratchett explained himself...

Your new book, *Maskerade* is loosely based on Gaston Leroux's *The Phantom of the Opera*. How familiar are you with the other versions of the story?

"Very. I read the book, I saw the first movie, I've been to the musical, I've seen some of the other movies – including some of the weird things like *Phantom of the Paradise*. There're other *Phantom of the Opera* books too, the whole thing having virtually become public domain. To be honest, though, I'd always distrusted Lloyd Webber's *Phantom of the Opera* musical – long before I ever saw it. I thought, 'Hang on, this guy's just killed two innocent people and he's a romantic hero? String him up!' They knew what to do with old Lon Chaney – beat him up and throw him in the river!

"The other reason I distrusted it was because it seemed to be saying that with enough style you can get away with anything. That's why I dislike the cult of the modern vampire novel – I don't really care if vampires are agonised, romantic heroes. Cut their heads off and fill the holes with garlic, that's what you do with vampires! We're talking about a species that thinks of humanity as sort of walking cattle, as a load of potential empties. I get very angry when I think that style can really take the place of morality. Out of that anger I thought, 'Well, let's try retelling the *Phantom* tale.'

"That all said, of course, when I actually *saw* the musical I was quite impressed, because it was based on the original book rather than the movie, which rather surprised me."



© Peter J. Stone

So how familiar do you expect your readers to be with the original story?

"I thought that, by and large, everybody vaguely knows about *The Phantom of the Opera*. There's this guy, in a mask, running round an opera house killing people. Beyond that, though, I don't think it

matters. I haven't actually used *The Phantom of the Opera* plot – I've used a plot which *would* have developed into *The Phantom of the Opera* plot had Granny Weatherwax not started to interfere, had the two girls not swapped rooms, and so on."

Maskerade seems a very theatrical book. Is that because it's a theatrical story, or because you knew that it was going to be adapted for the stage?

"Oh no! I just wanted it to be claustrophobic; set, as much as possible, in the one building. I've gone backstage at opera houses, you see, and talked to the people there, and the whole thing has a very enclosed, hot-house atmosphere. Everyone's on edge all the time. Opera consists of 150 people almost going mad – in order to get the thing done a lot of people have to be very, very on edge. That's what I was getting at."

So did you develop an interest in opera, then decide to write a book about it?

"I already had an interest in opera, though I like it as music, not as performance. I know it's not as bad as it used to be, but I think that the acting, which is usually not that good, gets in the way."

Changing tack a bit, how much control do you keep over all the Discworld spin-offs – the maps, the game, the Clarecraft figures, and so on?

"I have absolute control, but you have to give people some leeway. For example, with Clarecraft I get to see each model while they're still in the roughs, as they call them. They send me a photo. And the rule I go by is: Can I prove it wrong, according to the book? So if someone is described as tall and they've done him short, that's wrong. But if someone's not described as any particular height, and they decide he is a short person or a tall person, then that's fair enough – it's what they've extrapolated from the book."

What's the current state of affairs with the much-mooted, still-no-sign-of-it, Discworld film? Or the possible TV series?

"There're a number of people out there with a finger-tip grip on some kind of Discworld, which is to say they've got options. Getting an option these days means giving someone threepence and then rushing off shouting, 'Can anyone give us some money?' So there are a number of possibilities, and I just assume that nothing's ever going to happen, which seems a pretty reasonable approach to take. Granada, for example, want to do *Guards! Guards!* and *Men at Arms*, and at the moment are looking for a good script. Cosgrove Hall would like to do the Death Trilogy – *Mort*, *Reaper Man* and *Soul Music* – and they've actually gone as far as animating some specimen bits, which I've liked... But I just hear this stuff, nod and smile,

Clarecraft figures (left to right): Corporal Carrot (of the City Watch) guards the Unseen University's Librarian, while Granny Weatherwax gets up to speed on her broomstick.

and I don't assume that anything's going to happen. The yardstick I use is this: *The Hitchhiker's Guide to the Galaxy* went multimedia very, very quickly – yet a film still hasn't been made of it. Periodically, a film is 'going to be made' and there's lots of speculation about who's going to do it, and then it sinks back into the pool again. With all that *Hitchhiker's* has going for it, it still hasn't made it to a film, so what chance do I have?"

Didn't someone in Hollywood once say, 'We really like this *Mort* book, but can you please take Death out of it?'

"Oh yes, that happened. They wanted *Mort* without Death in it! Then it went, 'Okay, we understand Death's got to be in it, but he ought to be a bad guy.' The curious thing is that they said, 'The American public won't accept Death as an amusing, sympathetic character' about two years before *Bill and Ted* was made, which just shows that, as William Goldman said, 'In movies, no-one knows anything.'"

How pleased were you with the radio versions?

"The BBC has a big problem with fantasy, and the two radio versions that were done recently are two ways of doing it wrong. One took the, 'Ah, this is supposed to be funny fantasy, so let's do it for laughs all the way through' approach, and the other one took it all so seriously that they couldn't loosen up at all. *Wyrd Sisters* started out okay, but after that I had to keep shouting at them, 'You've got to get a narrator!'"

That said, though, I actually spoke to the producer, and she said she talked to you occasionally and you told her, "Make sure you *don't* have a narrator..."

"I think there's some confusion there. The key thing is that both of them suffered because they didn't have enough time – they cut quite intricate plots so that everything was rushed. But they were valiant attempts. Of course, it was the BBC. Finnish radio did a one-episode version of *Reaper Man* – they just used the Bill Door plot – and I think they paid me more than the BBC paid for all of *Guards! Guards!*"

Finnish radio not only translated all 12 radio episodes of *Hitchhiker's*, but they also adapted books three and four too!

"I get the impression that there are only three people in Finnish radio, but they're really great guys. As is often the case in Scandinavian countries, they seem desperate to protect their own language against the in-roads of American and English. I suspect there're three or four guys with a shitload of money, and they're having the time of their life doing whatever they want to do."

Most of the Discworld books stand alone. Are you tempted to put some sort of on-going story in there?

"They're a series of linked individual books. For example, *Words in the Head* is the working title of the next one, which I've just finished, and that's got the Guards in it again. To some extent, you'll get more out of it if you've read the other books about the City Watch, but equally – because what we're dealing with here are stereotypes of policemen anyway – it's not that difficult to get up to speed. I think it's the height of bad manners to take a tenner off somebody for a book, only for them to get to the end and find some guy hanging off the edge of a cliff, and they have to buy Book Two in *The Chronicles of Whoever It Is* in order to find out what happens next. The books have to be complete in themselves.

"For example, I started off *Guards! Guards!* with the Guards as three total degenerates, but then they started getting extra staff in *Men at Arms,* and now there's almost a complete Watch, which is fun because suddenly there're all these different police procedural *clichés* you can use. Every Hollywood police movie has the crowded scene in the station house – there're people bringing whores in, and there're people complaining – so my version has people bringing trolls in, and all the rest of it."

You've got all these regular characters knocking about. Do you think, 'Oh, I haven't done a Guards book for a bit – let's do a Guards one'?

"You're beginning to get into the whole alchemy of how a book actually works! It would be wrong to say I get 'an idea' for a book. It's like the creation of planets. Various ideas just gravitate together, and you begin to think, 'That's a bit of a story there...'

"Actually, it's just like running a movie studio in the golden days of Hollywood: You've got a lot of stars under contract, a good script comes in, so you think, 'Well, is this one for so-and-so, or is it for so-and-so?' 'Is this a Guards one, or is it a Granny Weatherwax one, or is it a Rincewind one? Or is it one which needs a complete new cast?' Once I've decided that, that defines things further.

"The bits I enjoyed most in *Maskerade* are Granny Weatherwax playing cards with Death, and the bit where Granny Weatherwax catches the sword, which in a sense have nothing to do with the plot, but were just such good fun to write.

"The next one, which I'm going to start in a couple of weeks, is probably going to be Rincewind in Australia. The nice thing about the Rincewind books is that the others – I have to admit this – tend to get a bit literate at times. There's some serious writing there! So I found it refreshing to do *Interesting Times,* and be back with Rincewind and Cohen the Barbarian.

"Actually, one of the things that kicked off *Interesting Times* was a picture of the Terracotta Army. As a long-time science fiction reader, I can't see a picture like that without automatically thinking that somewhere there's a button that you press and they all stand to attention. It just seemed such an obvious image, and everything wound its way backwards from that. At some point during the development of it, I think I'd been playing *Lemmings,* the computer game, and the two just sort of naturally came together...

"I don't really care if vampires are agonised, romantic heroes. Cut their head off and fill the hole with garlic, that's what you do with vampires!"

I'm doing a Rinceweed in Australia book next, and the nice thing about that is that there's a whole slew of Australian stuff I can work in that we all know: *Mad Max, Tank Girl...*"

Neighbours?

"Oh, good heavens, yes! Even stuff that you don't know so well, but might have heard of, like *The Man from Snowy River,* and all those things you can vaguely remember about Aborigines. And I can get the wizards vaguely involved. I'm going to have a lot of fun with it.

"Australia's a separate creation, it really is. That's why the whole continent fascinates me, and I go there at least once a year..."

Let's go back ten years or so. Discworld apparently grew out of your third book, *Strata*...

"Well, not really. *Strata* was a science fiction use of the same geography, but that's all. There's no link between Discworld and *Strata,* except at the most superficial level – which, after all, is a mythological idea. I used it once in a science fiction story and once in a fantasy story, and the fantasy story caught my imagination. There's no other link. *The Colour of Magic* was first published in Autumn 1983 – I know that because we had the 'Ten Years of Discworld' piss-up the November before last!"

Moving even further back, your first published book was *The Carpet People.* Why did you start with a children's book?

"Was it a children's book? Was *The Wizard of Oz* a children's book?

Are the Moomintroll books children's books? I think when you're talking about fantasy, you're in an area where definitions which you feel quite confident about in other genres tend to break down. Fantasy to some extent is uni-age. *Truckers* was marketed as a children's book, but these days you can't write a book about six-inch high people without it being a children's book. Jonathan Swift, look out! I just did it like that because it seemed to be the best treatment for the idea."

When *The Carpet People* was republished it was fairly heavily re-written. What was wrong with it, and why were you happy enough with *Strata* and *The Dark Side of the Sun* to republish them as they were?

"I think the difference is that I started the original *The Carpet People* when I was 17. I'm not wholly happy with *Dark Side* and *Strata* either, but it was a fairly arbitrary choice. People were saying to me, 'We'll republish *The Carpet People,*' but I said 'No,' because I didn't think it was of a standard that I would like to be associated with now. The other two books, I thought, 'Fair enough, they'd be better if I did them now, but they're okay,' but I could see too many missed opportunities in *The Carpet People,* so I went back and did all the re-writing. It didn't take an incredible amount of time."

Are you alarmed at the exorbitant prices charged for your early work?

"In America, somebody once gave me a mint condition of *The Carpet People* to sign, saying, 'Can you sign it to Cuddly Bunny and Snoopikins?' And I said, 'Have you any idea how much this is worth?' They said, 'No,' so I told them and they said, 'In that case, could you just do a signature and a date?' To be honest, I think I gave away most of my copies of *The Carpet People;* I think I've got one somewhere. The really rare ones to get, and I doubt if there's more than eight or nine, are the ones that I hand-coloured. God knows what they'd be worth."

(Left to right): Clarecraft's Rincewind, Great A'Tuin him/herself, and the Patrician, Lord Vetinari, who bears an uncanny resemblance to Disc-cartographer Stephen Briggs!

You've only done a handful of short stories. Why's that?

"They're too hard. The thing is, a 5,000 word short story probably takes up about a quarter of the intellectual effort of an 85,000 word novel – they're not something you just knock off. I can think in very short stories – 150 words, no problem – or in about 20,000 words, but I find 5,000 words very hard. Of course, you *could* argue that a lot of the Discworld books have got all kinds of short stories intermingled with the main plot anyway."

Since the Discworld was created, the only adult fiction you've done is *Good Omens,* co-written with Neil Gaiman. Don't you ever get an urge to do more that isn't Discworld?

"The thing is, because Discworld is so flexible – I can do a police procedural story if I want, or a variant of *The Phantom of the Opera,* or whatever –

it's like moving into a reasonably large house, and I haven't filled up all the cupboards yet. It's still big enough for me to do most of the things I want to do. That said, I can see the places where it's getting a bit cramped, so I think before too long I *will* be doing something else alongside Discworld. It will probably be fantasy too, though.

"*Good Omens* was actually the first book I've been associated with that was auctioned – and if it hadn't been, I might still be saying, 'Hi, Mr Gollancz, here's a book. Can I have half a crown please?' It didn't come under my six-book Gollancz contract because it was a joint book, you see, and while the six-book contract had given me financial independence, what had looked like an incredibly good deal when I was about to start the first book didn't seem quite so great by the time of *Good Omens*. In the end, Neil and I made quite a lot of money out of it.

"Because of that, we talked about doing a sequel, but neither of us really wanted to do it. It was actually a great relief to find that we'd enjoyed doing it once, but didn't want to do it again. It's actually quite refreshing that you can just do a book and that's it. You don't *have* to do a sequel. It's not the film industry."

Can you ever see Discworld stopping?

"I can't ever see there being something called *The Last Discworld Book*. There'd be something dreadfully final about doing a last Discworld book."

I remember a time when Terry Pratchett could just go along to fans' parties, but now you have to look at your diary to see if you can squeeze in a magazine interview. Is your time not your own any more?

"It's more my own than most people's time is their own. Most people are nine to five, so compared to them, more of my time belongs to me. Bearing in mind that I do a job where you'd *think* that all of my time should be my own, however, there does seem to be a large amount of it which gets filled up somehow.

"It's fairly sad, but sooner or later free time actually has to become a diary item. You work out when you're 'on holiday,' and you put it down and that's 'on holiday.' The trouble is, work is curiously beguiling. You're sitting there at your desk, and you're in your own time, and the next thing you know you're tapping away at the keyboard because 'Why not?' Then you're working. And then there's some mail that needs answering, and what the hell? It's a Sunday morning, and you've got nothing to do – you might as well answer the mail. It's an easy trap to fall into.

"The thing you have to remember is that there's no filter. When you start off as a writer, you're piss-poor. Hopefully, you do well and make more – but as you do, you get more calls on your time. I think what brought it home to me was a few years ago when, for the third time in two months, I was in a cab going to Manhattan. I was sitting there thinking, 'Five years ago, just the thought of cabbing into Manhattan would have really excited me, but now I just want to go home.' Compared to people like Frederick Forsyth and Tom Clancy, of course, I'm still grubbing around on the floor for ha'pennies, but when you get to that stage I think you just buy an island and hide away from it all.

"Still, you can't moan about it. At the back of your mind there's always the thought that there are thousands of people out there who would rip off their left arm to be in the same position as you. So get on with it and consider yourself bloody lucky to be where you are.

"I have the same thing with mail. Everything says that I really ought to have a proper secretarial office to deal with it, because the mail is getting over the top now, but you just know they wouldn't do it right. At the moment, I still manage to answer the mail. I get all these snooty letters saying, 'Dear Mr Pratchett, I know you won't read this letter...' But I do! I read the whole bloody letter, I really do!"

What about the loonies?

"The publishers are under orders not to filter mail, and, curiously enough, most of mine seems to be comparatively sane. I get the occasional one in green ink on mauve paper, spiralling towards the middle. Slightly more frequent are the ones written by people who believe that legibility, grammar and punctuation happen to other people... But compared to what 'straight authors' get, my mail appears to be Sanity Hall. I don't find myself a recipient of strange requests or mysterious packages."

You're touted as the best-selling living author that Waterstones have got...

"I don't know if that's hype or not! Hype isn't things that book publishers say, because publishers say *every* book they publish is superb, but stuff that generates itself spontaneously. First, you hear things like 'a fifth of all the SF and fantasy books WH Smith sells are Pratchett books.' I thought, 'That's nice.' Later on, I heard 'A fifth of all the books Smith's sell are Pratchett books.' But that obviously *can't* be right. These claims aren't being made by me – I'm just sitting here, listening to it all."

It must be annoying that, even when the critics like your stuff, they seem to start off by apologising...

"Well, yes. I've gone through all kinds of reactions. The classic thing they say is, 'Have you ever wanted to be a serious writer?' I say, 'Look, people pay 15 quid or whatever for my books, and that's as serious as it gets.' They've given you some of their money, and as an old journalist, I think that makes it reasonably serious.

"I don't think I could ever be a Booker Prize contender – my mother told me never to write a sentence with more than two 'fucks' in it!"

"There's a snobbery about SF and fantasy as a genre, though. You can tell. It seems to me that people like JG Ballard or Iain Banks tend to suffer as a result. I suspect that people walk around Iain rather cautiously because he's known to write SF, which is actually good SF, and he's pleased to admit it's SF. And JG Ballard, I'll swear, didn't get the Booker for *Empire of the Sun* because he was thought a little bit 'not one of us,' because of all that SF. But I don't think I could ever be a Booker contender anyway, because I was a well brought-up boy, and my mother told me never to write a sentence with more than two 'fucks' in it.

"When mainstream writers occasionally dabble with SF, both they and their friends fall over themselves to declare that it's *not* actually SF. PD James has done it, and Robert Harris."

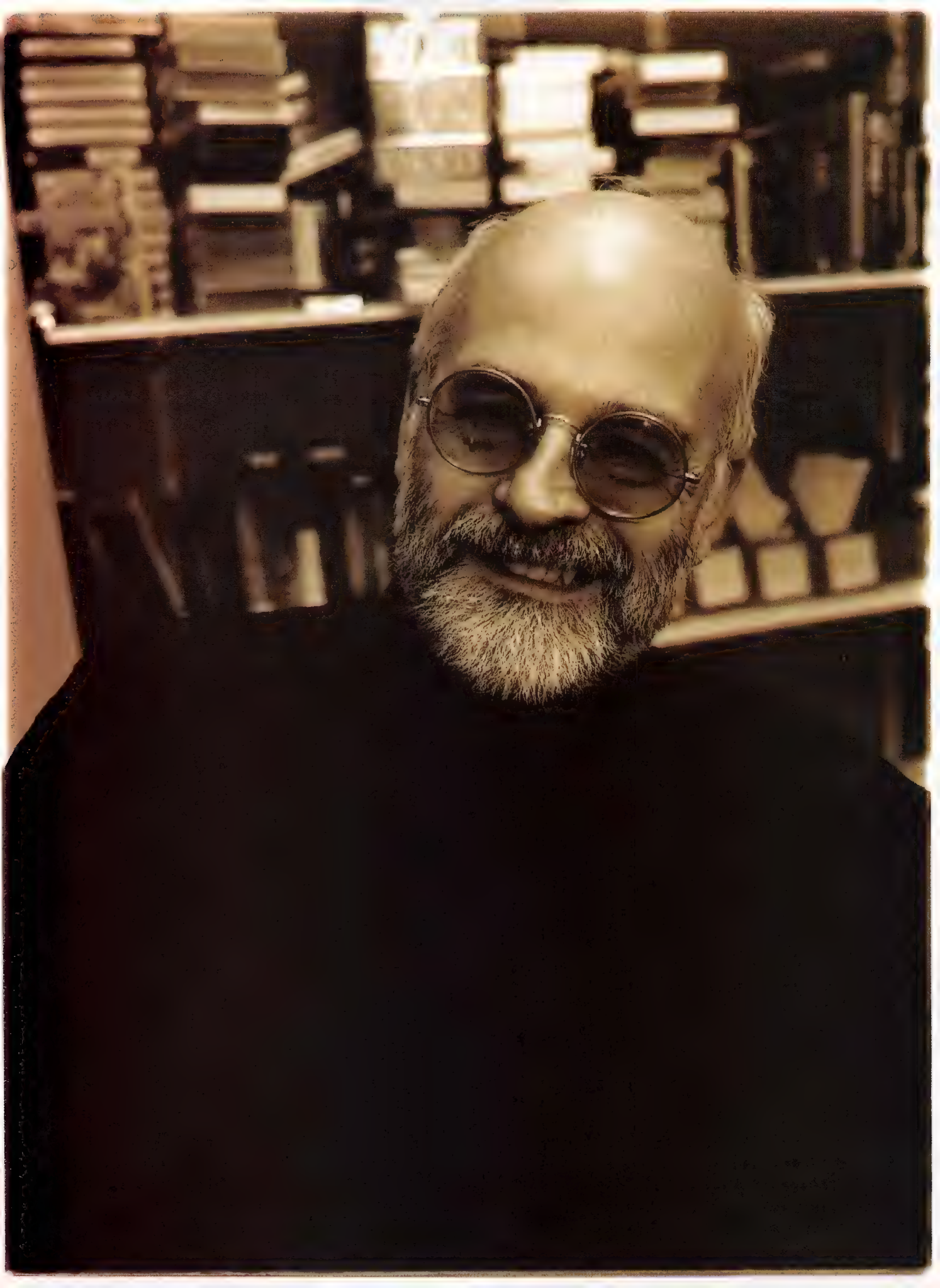
Let me put it to you, Mr Pratchett, that you are in fact "a complete amateur" who "hasn't a clue" and "doesn't even write in chapters." *(These were my ex-University tutor, Tom Paulin's, comments on* The Late Show *last year when* Interesting Times *came out in hardback. – Ed)*

"Correct. Absolutely. I am actually amateur – i.e. I do it for the sheer enjoyment. I haven't a clue – that's absolutely correct – and I don't know how it's done. But I *will* say that the guy who walks the tightrope hasn't a clue how he walks a tightrope either. He can't tell you how you do it, because it's the way you move muscles, and he doesn't even know what the damn muscles are called. But if you show him a tightrope, he'll walk across it.

"I could do a *'How to Construct a Discworld Book'* manual. There's a tool-box of approaches that you can use, and most of them are common to any writer. But none of us know how we do it. It's only afterwards, when people like you ask us, that we have to come out with all these elaborate theories."

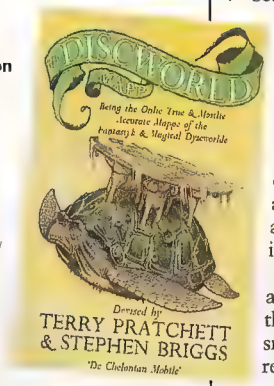
I noticed those quotes printed in the *Interesting Times* paperback...

"I absolutely insisted. The guy who said that is a poet, for God's sake!"



Mapping the Disc

For many years, Terry Pratchett was adamant that the Discworld would not – indeed, *could* not – be mapped. Yet there are now not one, but *two*, maps on the market – one of Ankh-Morpork, and one of the whole of Disc. MJ Simpson talked to the artist responsible, Stephen Briggs.


DISCWORLD
Being the Only True & Mostly Accurate Maps of the Fantasy & Magical Dynamerldo
Devised by
TERRY PRATCHETT
& STEPHEN BRIGGS
'De Chelonian Mobile'

"It reached a point where Terry felt that the Discworld was such a well-established thing, that it must have a real form," explains Stephen. "And if it had a real form, it must be mappable. Terry now has to know where someone is going when they turn right out of Short Street – he can't suddenly invent a new street or a whole new area. And if he burned down a large section of the city in order to make a plot work, people would think he was cheating a bit.

"In both maps there are one or two 'sleeping stories' – threads of things that Terry has got in mind, and which in years to come will turn up and everyone will go, 'My word, that was jolly prescient of that bloke who did the maps!'"

So what were the differences between doing doing the city map and the big one?

"With *The Discworld Mapp* it was slightly different from *The Streets of Ankh-Morpork*, because it was a matter of drawing out loads of discs, some with temperature bars on them, so that I could work out, for instance, that I couldn't possibly put Tezuma there because that was going to be a frozen area. Then I had to take into account all the other things we know – things like the fact that Agatea has to be a lot smaller than the balance of the rest of the continental area of the Discworld. It was easier than *The Streets of Ankh-Morpork* because it wasn't so tightly packed, but it was more complicated too, because I had to learn about continental drift, weather and things like that."

Not content with devising the maps and compiling *The Discworld Companion* – "I've been described as Boswell to Terry's Dr Johnson!" – Stephen has also adapted Discworld for the stage. His scripts for *Wyrd Sisters*, *Mort*, *Guards! Guards!* and *Men at Arms* will be published next year – and, yes, he does look remarkably like the Clarecraft figure of Lord Vetinari!

Does his poetry rhyme?

"No. It doesn't go 'ti-tum, ti-tum, ti-tum' either. I found some of it."

You've just finished *Words in the Head*, Discworld novel number 19, and I hear you're starting the next one in about a week. Are you mad? And how are you going to start a book when you're doing a signing tour anyway?

"I've got a *portable computer*. Actually, the serious writing of another book won't start for another month, at least. The first third of a book is always great fun, though, because you've got your basic idea, and you just plough along, having a lot of fun, getting all your characters sorted out. The middle third of the process is the second draft, when you're really making the whole thing operate as a book. It's like making a sculpture out of clay: You bang the clay together, get the basic shape, then prod around.

"The last third is editing: Re-write and edit and chop out and edit and add and edit and put in this bit here... So the last couple of months, as it were, you have spare cranial capacity lying idle because the book actually exists. All you're doing now is sanding it down and finishing it off. And so, at the back of your mind, the basic creative bit of your brain is saying, 'Our department's shut down now. We've got the book down the slipway.' And before I know where I am, I'm doodling another one.

"In fact, I'm currently thinking about two books I started some time ago, and I stopped because I thought, 'Well, I'm just writing this and I haven't got any idea what happens.' Now, in both cases, I know what happens! I've got 17,500 words down already – and that's a good start!"

Next year sees the first proper Discworld Convention. What are you expecting from that?

"Let's see, shall we? Actually, did you know that Clarecraft already had an open day? 1,000 people went along to that! And at the masquerade there were entries that wouldn't have disgraced a Worldcon stage. There was a Granny Weatherwax – I saw her chatting to the *compère* at the beginning, and I thought, 'That's just an old lady like you might stand behind in the post office queue.' Then she went on the stage, turned her back on us, spun round, and just acted the part."

Was she the Terry Pratchett "mature, good-looking" Granny Weatherwax or the Josh Kirby "old hag" Granny Weatherwax?

"She was *absolutely* the Terry Pratchett Granny Weatherwax. She was exactly how I would imagine Granny Weatherwax to be. We didn't *dare* not give her the prize. She was just sort of frowning at the hall! Mrs Cake with the huge hairdo was there too, and a superb Detritus, whose knuckles dragged on the ground. Gaspode the Wonder Dog was actually a dog called Gaspode! He looked exactly right, and he won the special prize: We went and got him a burger off the van outside! It was a really fun occasion, and I signed books for six hours solid. We're not going to do it on an annual basis, but only because it was a lot of effort to organise."

What do you think of that sort of fannishness?

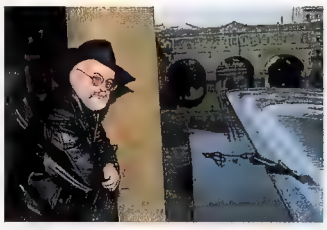
"I used to think *Star Trek* fans were pretty low, but there's nothing actually wrong with it. Although if you look at some of *The Next Generation* and so on, it's all a bit Southern Californian. I liked the old days when Captain Kirk used to kick Klingon arse, and no two ways about it. He didn't take advice from no damn barmaid! But compared to an awful lot of activities people get up to in this world, being a Trekkie is a fairly harmless and – occasionally – a fairly creative thing to do.

"So if anybody wants to change their name, or if they want to have artificially implanted incisors – which is now all the rage, apparently – then great. They're not hurting anyone else; they're not making offensive smells... They're not frightening the horses, to use the old phrase. It's really not up to anyone else to say it's a sad thing to do."

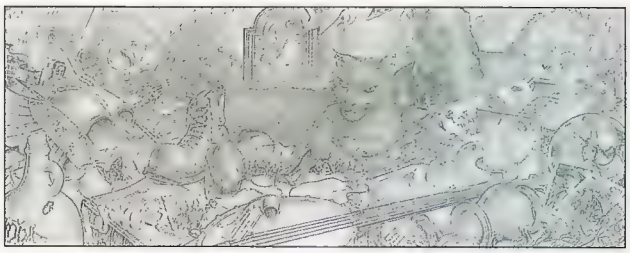
Maskerade *is published by Gollancz, was reviewed in the last issue (A-), and will appear in paperback towards the end of '96.*

Terry, Stephen and Josh will all be at the Discworld Convention, to be held at Sacha's Hotel, Manchester between 28-30 June 1996. For details, send an SAE to PO Box 3086, Chelmsford, Essex CM1 6LD or e-mail discworld@cmacleod.demon.co.uk

The Discworld figures scattered around this feature are part of a wide – and deservedly popular – range produced by Clarecraft Designs. For a catalogue or a list of stockists, contact Clarecraft Designs, Woolpit, Bury St Edmunds, Suffolk IP30 9SH or phone ☎ (01359) 41277.



"I liked the old days, when Kirk used to kick Klingon arse... He didn't take advice from no damn barmaid!"



WIN Greebo & the Librarian!

The monochrome prints of Greebo and the Librarian (see above) are by Paul Kidby, and cost £19.95 each (including p&p; please make cheques payable to PJSM Prints). Each one measures 717mm x 280mm and is packed with far more detail than we can reproduce here. To order, please write to Paul at PO Box 1883, Frome, Somerset BA11 3YA, or phone ☎ (01373) 473755.

Alternatively, save yourself £20 and win one for free by entering our one-off competition. Paul has kindly given us ten pairs of prints to give away – nice one, mate! – so to stand a chance of nabbing your own copies, just tell us Nanny Ogg's first name. Stick your answer on the back of a postcard or envelope, along with your name and address, and post it to **The Hedgehog Can Never Be... Compo, SFX, Future Publishing, 30 Monmouth Street, Bath, Avon BA1 2BW.** Normal SFX compo rules apply. Mark your entry "*info please*" if you would like Paul to let you know about other Discworld prints he's working on.

Terry Pratchett on Terry Pratchett

TERRY PRATCHETT'S WRITTEN OVER TWO DOZEN BOOKS NOW, AND EVERY ONE OF THEM IS STILL IN PRINT AND AVAILABLE FROM MOST GOOD BOOKSHOPS. THEY'RE ALL GOOD – DARK SIDE OF THE SUN IS PROBABLY THE WEAKEST OF THE LOT – WITH ALL 18 DISCWORLDS WELL WORTH A GANDER. WE'RE NOT GOING TO GO THROUGH ALL OF THEM, BUT HERE ARE THE LANDMARK TITLES, COMPLETE WITH COMMENTS FROM THE MAN HIMSELF...

The Carpet People (1971)

Various races of people live among the giant fibres of a carpet. An original and moderately entertaining fantasy which was made far more Pratchett-esque when it was rewritten later on and re-published in 1992.

Pratchett: "With *The Carpet People* first edition, I think I was seriously under the influence of Tolkien, but I can detect the occasional spark of originality."

The Dark Side of the Sun (1976)

A search for the beings who created the universe, involving intergalactic espionage and planetary politics.

Pratchett: "I didn't really know when I started out what I was going to do, but I remember having a lot of fun writing it."

Strata (1981)

A bizarre disc-shaped planet is discovered. Could this be a clue to the origins of the universe, or just some sort of cosmic joke?

Pratchett: "*Strata* is one of the few books of mine that I can re-read quite happily, without thinking, 'Oh, I want to change this and want to do that.' When I started this I was out to do a pastiche of *Ringworld*, and David Gerrold said there were some parts of it that read as if Larry Niven *had* written them. Larry Niven said he actually enjoyed it too!"

The Colour of Magic (1983)

The Discworld is introduced through the eyes of its first tourist, the naive Twoflower, as he is shown around by the paranoid failed wizard Rincewind.

Pratchett: "It's hard to remember how I felt while I was doing this one. At that time, as far as I was concerned, Discworld was just a handy background against which I could poke fun at some of the over-ripe *clichés* of fantasy, and I didn't have any thought of it as a coherent world in its own right."

Mort (1987)

Death takes an apprentice, a young lad named Mort, who's not eminently suited to the job. And who is the mysterious fellow called Alberto Malich?

Pratchett: "By the time I'd got to *Mort*, I'd discovered the joys of plot. In many ways, *Mort* was one of the easiest of all my books to write. The story just started itself on page one, and went all the way through to the end. I knew exactly how it was going to end. I think if I did it again, it would be better now, but it's still very fresh."

Wyrd Sisters (1988)

Three witches, the ghost of a murdered king, a usurper with blood-stained hands and a pushy wife... Hang on, hasn't a certain world-famous playwright and poet written this already?

Pratchett: "I literally started *Wyrd Sisters* the same night I finished the previous book, which was *Sourcery*. I didn't really know what I wanted to do with *Wyrd Sisters* until I was about halfway through the first draft. It was very enjoyable to work with effectively an all-female cast, though. I realised there was a whole new dimension there that was new to me."

Eric (1990)

A graphic nove. with Josh Kirby. The magical equivalent of a hacker accidentally summons up an evil demon and refuses to believe that the being is accidentally a terrified wizard called... Rincewind?

Pratchett: "*Eric* was really commissioned by Gollancz as a vehicle for Josh Kirby to illustrate. Could I do a 40,000 word novella? So I thought, 'Well, on that basis we're not talking about a major plot structure here. We're talking about Rincewind.' And I thought that loosely basing it on the Faust myth would give me plenty of opportunities to create interesting things for Josh to draw."

Good Omens (1990)

Written with Neil Gaiman

Just William meets *The Omen*, as the American ambassador's son is accidentally swapped at birth – thus the Anti-Christ is raised by an ordinary couple. One of the Four Horsemen is oddly familiar...

Pratchett: "A lot of fun. Neil and I did it as a Summer job. It took us somewhere like six weeks to do the first draft, and six months to do the second draft, because that included explaining the jokes to the American editor."

Reaper Man (1991)

Death takes a holiday, which messes things up a little bit on Discworld. People still die, they just don't stop living.

Pratchett: "*Reaper Man's* a bit of a mess, albeit quite an enjoyable mess. I had the comparatively serious Bill Door subplot, and then the jolly Windle Poons subplot which is full of wizards running around, and things occasionally met where they touched. Really, *Reaper Man* was two novels compressed into one."

Soul Music (1994)

The inhabitants of Discworld discover Music With Rocks In. This book contains more rock 'n' roll jokes than an entire *Oasis* album!

Pratchett: "*Soul Music* exorcised a lot of rock 'n' roll ghosts. You would have to be fairly good and have a sort of crossword puzzle mentality to spot every single rock 'n' roll lyric disguised in the text. It's another one where a structure was more or less forced on me by the nature of the plot."

Maskerade (1995)

Someone is murdering people in the Ankh-Morpork Opera House. It's up to the wily Granny Weatherwax and Nanny Ogg to find out a) who did the horrible deed, and b) what that dreadful noise on stage is all about...

Pratchett: "It always seems to me that there are people with style who get away with it, and there are the poor sods who get shit. I just wanted to retell the story, but let the down-trodden sods win in the end. The other thing is that, quite genuinely, the world of opera is such an introverted one, that when you get someone like Granny Weatherwax involved – who will have no truck with that kind of thing – you know you're going to have fun."

New to Pratchett?

Are you one of the three people on Earth who have *never* read any of Terry's books? If so, where should you start?

Pratchett: "It depends. If I met the person, I would be able to make a specific diagnosis, though I wouldn't necessarily say the first Discworld book. I think *Mort's* a good one, because it's very easy to 'get.' *Mort* is close to the film equivalent of a high concept."

The Collected Short Stories of Terry Pratchett

All Terry's full-length books are in print, but tracking down his occasional ventures into short fiction (published in magazines and anthologies) can be tricky. Here's a brief guide to what to look for...

The Hades Business (1963)
Written when Terry was only 13!

Night Dweller (1965)
Easily the worst thing Terry has ever had published – avoid if you've got any sense!

Twenty Pence with Envelope & Seasonal Greeting (1987)

Final Reward (1988)

Incubust (1989)
A drabble (i.e. A story of exactly 100 words).

Turntables of the Night (1989)
Features a familiar skeletal figure who speaks in CAPITALS.

#ifdefDEBUG + "WORLD/ENOUGH" + "TIME" (1990)

Hollywood Chickens (1990)

History in the Faking (1990)

Troll Bridge (1992)
Yes, a Discworld short story.

Theatre of Cruelty (1993)
And here's another one for all you completists!

Interesting Tomes

Were you a Pratchett fan in the early days? Or have you picked up some of his early books in a jumble sale? You could, quite frankly, be sitting on a goldmine...

Want proof? Okay, a first edition of *The Carpet People* – providing it's in mint condition – is now worth in the region of £350! Only 3,000 were printed, and many of those went straight to libraries (if you have an ex-library copy, you naughty person, it's still very rare, just not so valuable).

Less than 1,100 copies of *The Light Fantastic* first edition hardback were printed too, and a mint copy would probably fetch well over £200. The reason that the (slightly!) more common *Carpet People* is worth more is because the text has never been reprinted. The 1992 edition of *The Carpet People* – with a Josh Kirby cover – is heavily re-written. The first edition *TLF* features exactly the same text as you'd find in the paperback versions in WH Smith.

The rarest of all the hardbacks, however, is *The Colour of Magic*. 3,000 copies of the first edition were printed, but 2,500 of these were exported to America, leaving only 500 copies in the UK (assuming they've all survived, of course). To the best of our knowledge, no mint copy has been sold since Pratchett became successful. You could name your own price, but £500 would seem to be the minimum.

(N.B. Remember: These prices are estimations, and refer only to UK first edition hardbacks in mint condition.)

Banemaster: The Adventure

The Action Adventure Collectible Card Game

Banemaster: The Adventure™ is unique. It's the only truly role playing collectible card game with TWO different decks. Banemaster is also about story telling. Players say what they're doing, how they're attacking and defending, and the Banemaster gloats over his triumphs and trickery.

Banemaster: The Adventure™ follows a group of Adventurers into the Banekeep, high on it's black crag. Players take turns at BEING the Banemaster, protecting their plundered treasure hoard and attacking the Adventurers who are trying to recover it. Adventurers explore the Keep using Power, Weapons, Spells and Potions to claim Treasure. The appalling Banemaster describes the scene with Place cards, furnishes them with Features, and defends his Treasure with Marauders and Traps - he may also cast cataclysmic Events which the group must overcome together or suffer the consequences.

Get it play it and collect it. If you can't find it locally Banemaster is available mail order from: Drumond Park, Banemaster Sales, POBox 12607, EH52 6ZD, West Lothian. Starter Decks of 70 cards £5.00+40pP&P and 14 card Boosters £1+30pP&P (10 Decks or 60 Boosters per display - whole displays £2.80 P&P).

"See you later, navigator!"

SULU FLIGHT

As Mr Sulu, he flew the starship Enterprise through the '60s – and, later, six big budget feature films. He owns one of the world's most striking laughs. He is also, perhaps surprisingly, the most famous Asian actor in the world. And, as George Takei happily admits, he owes it all to Star Trek. **Dave Golder** met him – and a veritable flood of his fans – on a recent trip to London...

George Takei is striding through the new *Star Trek* exhibition at London's Science Museum, when he spots a portly Trekker ambling nearby. The man's Starfleet uniform is stretched to bursting point over an ample gut.

"Oh my," booms Takei without a hint of subtlety. "It's Bill! HAHAHAHAHA!"

This is the definitive George Takei moment. *Star Trek's* Mr Sulu has the kind of from-the-bowels laugh that makes transcribing taped interviews with headphones on a major health hazard. And he laughs a lot. He also makes plenty of disparaging, often very funny, comments about Bill Shatner – as anyone who's read his autobiography will know. Suddenly, I just *know* this interview is going to be fun.

My chat with Takei, originally scheduled for a brief half hour slot, finally ends up at a little over ten minutes, although it's hard to find anyone to blame. Unless you count "the bosses," that is. That's what Takei calls *Trek* fans, you see. "They *are* my bosses," he explains. "It's the fans who created this phenomenon. *Star Trek* was cancelled back in 1969, and everything that's come afterwards has been the fans' doing."

Like most bosses, though, they can be extremely demanding. Sometimes unreasonably so, I wonder?

"HAHAHAHAHA!," booms Takei, as yet another crowd of pen-wielding fans gather round him. "That's not the case, actually. In fact, I feel this great burden of guilt about disappointing fans. You should have been there yesterday at Forbidden Planet, where they were queuing for an hour and a half! When we finished the queue was still an hour and a half long, and the ones who didn't get autographs all had dying mothers or fatally ill relatives they were getting the autograph for! HAHAHA!"

George Takei in rare non-maniacally-laughing pose, and (top right) in his fave episode, "The Naked Time."

I've got Mr Takei out here, in the middle of the *Star Trek* exhibition, so we can get some pictures of him on a transporter pad. My mistake: The fans spot him, and a photoshoot which should have eaten up five minutes or so ends up dragging on for 20. It's impossible to lure him away.

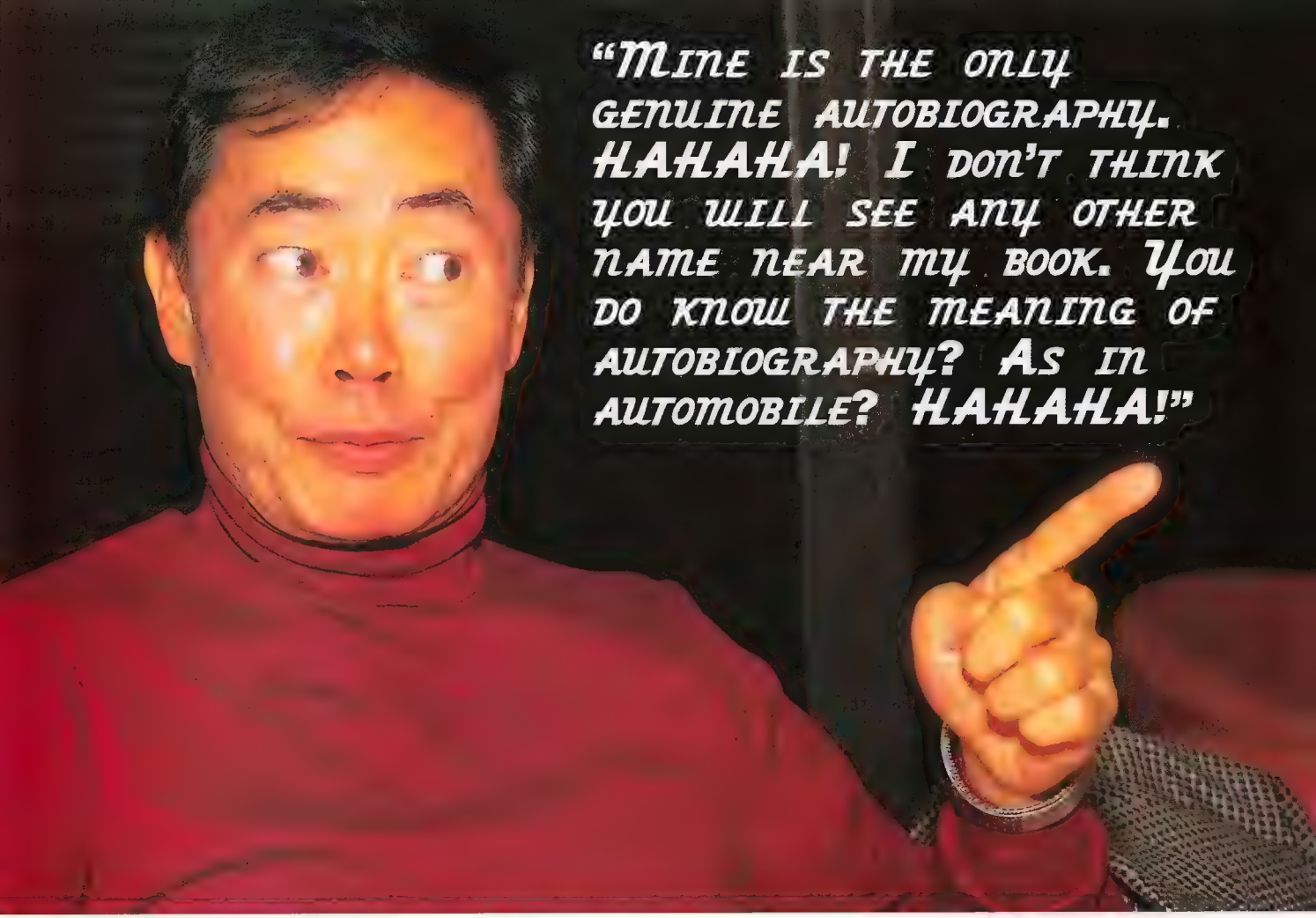
Still, Takei is loving it all, chatting with every fan that approaches, and bellowing a hearty "Oh my!" at every piece of *Star Trek* paraphernalia he recognises: A huge model of the original Enterprise – "Oh my!"; weapons from episodes he can remember – "Oh my!"; assorted costumes – "Oh my!" (You half expect him to "Oh my!" the exit sign...)

Takei laughs almost as much as he says "Oh my!", and while at first it seems like some calculated affectation, designed to make the surrounding fans think he still gives a damn, you soon realise his joy is deeply genuine. This man loves *Star Trek*, and his part in it.

As Takei takes up his position on the transporter area, a quizzical expression crosses his face. Suddenly, I realise it's the first time his massive grin has left his face since I started talking to him. "You know," he says thoughtfully, as if about to pontificate on the meaning of the universe, "I'm wearing the same shirt I wore on the cover of the book."

Ah yes, the book. George, like just about everybody else connected with *Star Trek*, has written his autobiography. Out in hardback for a while now, *To the Stars* is just about to be issued in paperback. You wouldn't have thought there was much left to say on the subject of *Star Trek*, but Takei reckons his story has two main advantages over those written by his colleagues.

"Mine, I can say with confidence," he tells me, once we're safely escorted to a fan-


"Mine is the only genuine autobiography. HAHAHA! I don't think you will see any other name near my book. You do know the meaning of autobiography? As in automobile? HAHAHA!"

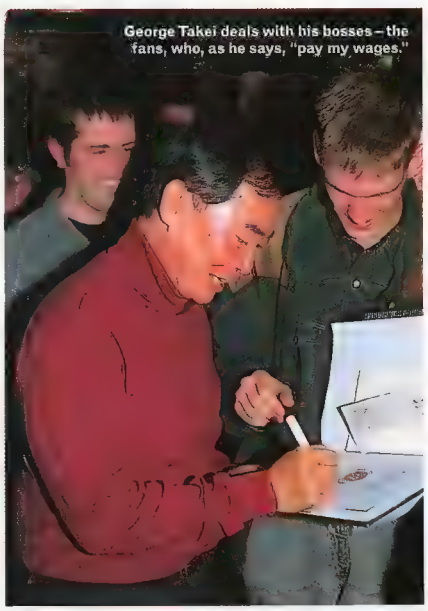
free office, "is the only genuine autobiography. HAHAHAHAHA! I don't think you will see any other name near my book. You do know the meaning of *auto*biography? As in *auto*mobile? HAHAHAHA! I haven't said anything negative about anybody, I just helped you define the word."

Hmmm. I'm not quite sure what he's on about, but do I detect another subtle bit of Shatner-bashing? Any worries that Takei might be reluctant to talk about the man – especially when Shatner plays such a relatively small part in *To the Stars* – are swiftly and noisily blown out the water....

"I hope that mine isn't considered a Bill-bashing book." Long pause. "If anything, I like to think that I treated Bill charitably. But I did treat him honestly, candidly, forthrightly. I pictured him as he is. And I know that the media loves to pick out that part of the book, and then magnify it. But, no, as a team on *Star Trek* we've worked together for 30 years, and we've all managed it somehow. With the *modus vivendi*," he lowers his voice to a conspiratorial whisper and leans forward, "it can be trying." Here it comes... "HAHAHAHAHA!"

As the media always magnifies the Shatner-bashing, I decide to give Takei the chance to redress the balance. Go on, say something nice about him for a change. We'll print it...

"Bill does, I mean, Bill is an actor... And we as a breed have an ability to charm... HAHAHAHA! Is this a back-handed slap too? I can't say a thing without it being interpreted in some way... But he has a good sense of humour. And he's witty. He *is* witty. And when you first meet him you will be absolutely charmed by him. He is a charming person." Pause. "But try to work with him..."


George Takei deals with his bosses – the fans, who, as he says, "pay my wages."

But that's enough Bill-bashing. (Actually, it isn't, but we've only got a few minutes left, so it's time to rush.) The other major contribution to the world that Takei's autobiography has to offer is rather more weighty. Takei, born to a Japanese father educated in America, and an American-born Japanese mother educated in Japan, details the plight of all the Japanese Americans who were imprisoned in internment camps on America's entry into World War 2.

"I think every American should be aware of this part of American history," he says, serious. "We've got to be able to take our history, blemishes and all, in order to keep the same things from happening again in the future.

"I'm currently on the board of the Japanese American National Museum, and next month we're going to be opening a major exhibit on the Japanese American Veterans of the Second World War. They were the ones who changed the landscape of America for us. I'm able to live freely in America today because of the incredible, some say crazy, patriotism of these men. Their families were incarcerated behind barbed wire, guarded by people wearing the same uniform they were wearing, yet they fought for America. The irony of that! And so, in this exhibit, we're going to be highlighting that, alongside the incredible heroism of the 442nd regimental combat team."

So what was it like for Takei the first time he actually went to Japan? An emotional return to some sort of spiritual home, perhaps?

No, not at all. As Takei emphasises, he's Japanese *American*.

"I am not Japanese, and every time I go to Asia I'm made aware of that. When I first went to Tokyo it was, 'Oh my Lord, *everybody* is Japanese.' I grew up with people who look like you guys" – he's referring to me and the English in general – "even if they talked a little differently! HAHAHA! So it was a shock to see faces like the one I see in the mirror instead. Despite that, though, I still felt like a foreigner – and was treated like one. I went to Japan and

"I HOPE THAT MINE ISN'T CONSIDERED A BILL-BASHING BOOK... IF ANYTHING, I LIKE TO THINK THAT I TREATED BILL CHARITABLY. BUT I DID TREAT HIM CANDIDLY... I PICTURED HIM AS HE IS..."

discovered for the first time how truly Japanese American I am."

IT'S ODD TO THINK OF IT, BUT TAKEI IS, QUITE possibly, the most famous Asian actor in the world. He admits that when he recently appeared, with Bryan Brown, as a Chinese camp commandant in the Australian production *Prisoners of the Sun*, he was employed because "they wanted to sell tickets in the US and Europe, and the only Asian actor they could think of who could do that was me. They cast all the Japanese roles out of Tokyo, but for the top Chinese role they cast a Japanese American. I had to lord it over all those genuine Japanese! And why? Because of *Star Trek*."

Unlike some actors, you see, Takei would never be tempted to write a book called something like *I Am Not Sulu*. He loves the character, and what being Sulu has enabled him to achieve.

"If you complain about *Star Trek* being a liability it becomes a self-fulfilling prophecy. But if you say that it's a great blessing and you're going to build on it, that too becomes true. I've been lucky enough to be able to work in the theatre here in Britain, for instance, and why? Because of *Star Trek*."

Which brings us back to "the bosses" – the fans who've made Takei an international star, and a Japanese American spokesman. He might respect them, but as he reveals in the book, he shamelessly exploits them too.

Well, don't you?

"Oh, the *Star Trek VI*, thing, you mean?," he says, grinning broadly.

Yes, the *Star Trek VI* thing. When Takei heard that the original script for the film that became *The Undiscovered Country* was a Starfleet academy story, with younger actors playing the roles of the original *Trek* crew, he saw red – not least because he had already arranged himself a decent rise for his appearance in the sixth movie. Not one to take things lying down, he got out on the convention circuit and campaigned against Paramount's plans... So much so that the studio eventually capitulated and dumped the idea (along with the unfortunate producer who came up with it – Harve Bennett).

"That really magnified and underscored the role that fans play in any actor's career," laughs Takei maliciously.

And so, because he can rely on his fans, he's always willing to repay that loyalty with... Hang on, though – time's running out fast...

"I'll talk faster!" he promises. "HAHA!"

Time for the quick-fire question round...

Would he like to appear in any of the new *Star Trek* series – or even, perhaps, *Babylon 5*?

"*Star Trek*, yes. But I think it would be a mistake for me – I'm not speaking about any of my colleagues – to appear in another science fiction series. I want to build a career as an actor with range. Did I tell you about *Brotherly Love*? I recently did a guest shot on this new sitcom about three brothers – they're genuinely brothers, not just actors playing brothers – and in this particular episode, we discover that they're *Star Trek* fans, and they're going to this *Star Trek* convention where they meet a wildly fanatical George Takei fan. So fanatical, in fact, that he's had his face surgically altered to look like him! I wanted to play the part with a southern accent, but the director said the guy was such a perfectionist he would have acquired my voice too!"

And what about the much-mooted Sulu solo series?

"As a matter of fact, that talk started with you know who? Me! I'm the one who started it, and I'm the one who's battling to play it. Because the Captain Sulu adventures on audio tape (in which Takei reprises the role) have been so successful, I'm convinced they should make it into a television series too."

And what about?

But the door to the office is opening, and round it comes the PR woman, pointing at her watch. Time's up. Couldn't we just...?

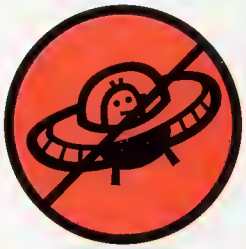
One minute? Okay, just time for the especially commissioned SFX Starship Captain's Driving Test (see boxout, right). Still, at least this produces a final mighty Takei bellow, and one measurable on the Richter scale too!

Leave 'em laughin', that's what we say.

STAR SIGNS

In *Star Trek VI*, Sulu is promoted to Captain. But is he up to the task? To make sure, we asked him to identify the following signs...

"Avoid dangerous star hidden behind a planet."



"Aliens, stay out!"

"That's the – hmm – all those zeros... The approximate distance that the starship Voyager is from Star Base?"

"Beware of carnivorous vegetation."

**"HAHAHAH

The resistance and their unimpressive bomb.

Yes, early Daleks *could* pick up UK Gold.

Barbara and her incredible '60s hair-do.

The stripy chief Dalek (right) and minions.

Wheeee! Daleks must have loved this bit...

"You're a pair of nice young men, hmmm?"

Can *you* spot the real Daleks, viewers?

Pat Troughton and his Beatle-esque pal.

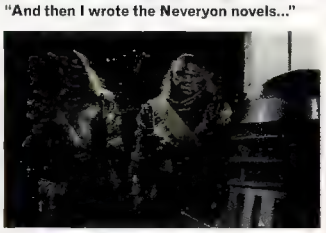
Look! A new Dalek! And no satellite dish!

"And then I wrote the Neveryon novels..."

New companion Victoria meets... Uh-oh!

Likely Lads guest star number one. Yikes.

The Brigadier appears in "Day of..." Briefly.



Worf and, er, Worf, the Ogron brothers.

"You want me to do *what* with a Dalek?"

Colour! And a veritable riot of greys abound.

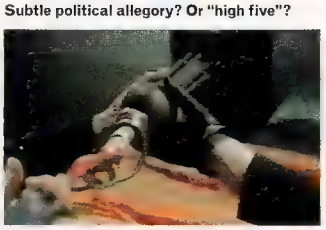
The Doctor and Jo escape on a sad trike.

Subtle political allegory? Or "high five"?

Tom Baker (and Harry) giving us "worried."

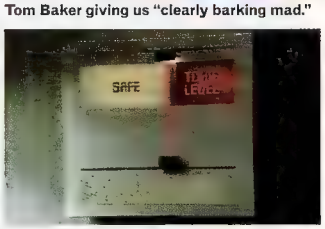
Tom Baker giving us "clearly barking mad."

Daleks can do anything except whisk eggs...



...now nothing can stop us taking over!

Sarah Jane Smith meets the mutants.



She's gonna blow, Cap'n! Etc. etc.

A Qantas pilot with a cocktail umbrella hat.

Likely Lads guest star number two.

Ka, and, quite frankly, boom! Behind you!

Budget cuts required new Dalek costumes.

A Dalek leans too far out of the window...

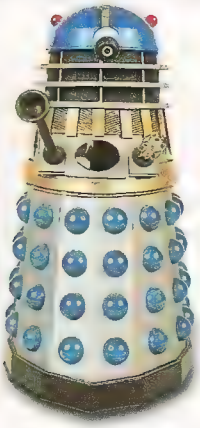
Blue was in during the Colin Baker era.

Davros: "A frustrated Ena Sharples."

Eleanor Bron and her "subtle" make-up.

All screenshots © BBC Video

DOCTOR WHO & THE DALEKS



It's back – the greatest, most popular science fiction series of all time! No, not Doctor Who; SFX's Couch Potato. And now that the good Doctor is set to return to our screens soon, what better way to celebrate than with a thorough retrospective, courtesy of the Couch Potato team? We've got at least one episode from each incarnation of the Doctor to enjoy, and we've picked all-Dalek episodes because, well, we like 'em. Your host: **MJ Simpson**.

Popular wisdom has it that *Doctor Who* started off as a strong and original show that peaked (depending on how old you are) in either the Jon Pertwee or Tom Baker eras, and then went into a slow decline, with each progressive Doctor weaker and less impressive than the last, and budgetary restrictions becoming ever more obvious. By the time the Sylvester McCoy shows began to reverse, or at least slow, the trend, many considered the series in terminal decline.

But how true is this? It was time to resurrect the Couch Potato team – in this instance, Karen, Trenton, Hairy, Andy, Nick and your reporter, Simo – to try and find out. Our host for the evening is Dave, ever-ready with a piece of sad *Who* trivia. Armed with pizzas and four-packs, we gathered in Dave's remarkably furniture-free flat to wade through seven *Who* episodes, and find out, once and for all, which incarnation actually proves to be the most effective Dalek fighter...

7.27pm "The Daleks Invasion of Earth"

Episode two; first broadcast 28 November 1964

The first of several episode twos to be viewed this evening, on the assumption that in most Dalek stories the climax of episode one is marked by the first appearance of a Dalek, so there's not much point watching them. The shock value of this plot device is, of course, somewhat diluted by the fact that Dalek stories almost invariably have the phrase "of the Daleks" in their title.

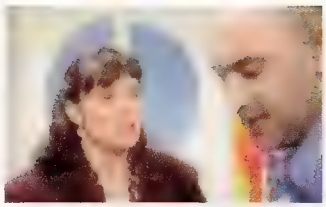
"It's not clear why the cast are feeling so isolated, since they're in a warehouse within sight of Tower Bridge..."

In this serial, familiar to most of us from the film remake, the Daleks have conquered most of Earth and only a small band of freedom fighters survive, conveniently based in London.
Nick: *"How come everywhere else has fallen, but London survives?"*
Simo: *"They should have done what the Martians did, and started the invasion in London, then moved out from there."*

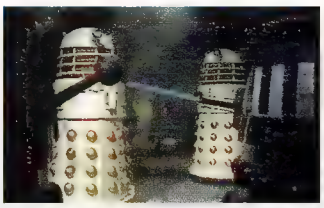
These plucky freedom fighters are holed up in their secret base, and plan to resist the invaders with WW2 machine guns and a single, small bomb.
Hairy: *"Where did they get working Schmeisers from in the 22nd century?"*
Dave: *"I think it's explained that they liberated them from the Imperial War Museum."*
Simo: *"I think the Daleks are prototype Terminators. Cyberdyne Systems T1.5, abandoned because they were too easy to spot when they infiltrated the human camps."*

William Hartnell goes into a lengthy – and over-simplistic – explanation of electro-magnetism, which inexplicably enables him and his companions to obtain a key and escape from their cell. This episode is from the era which saw *Doctor Who* as a means of subtle scientific education. Much later, of course, the level of scientific accuracy was exemplified by people "reversing the polarity of the neutron flow."

The brain-washed human


"Boobs" Bryant meets Alexei "Mad" Sayle.

William Gaunt has his leg shot off! Yeeees!


It's a Dalek against Dalek monster rumble!

Sly McCoy and Ace choose their weapons.

slaves – "Robomen" – have weird Dalek writing on their uniforms, but the patch of ground under the Dalek's spaceship has "Vertical Take-Off Area" painted in clear English for some reason. The Dalek performers clearly relish their opportunity to hurtle – apparently out of control – down the ship's exit ramp.
Blokes inside Dalek costumes: *"Wheeee!"*

The episode ends with the Doctor strapped underneath a "robotising" machine, which appears to be manufacturing spaghetti. The general opinion is that, at this stage, the show wasn't much cop.

7.55pm

Before our next episode, we watch the only surviving footage from "The Power of the Daleks" (1966), which features an army of thousands of the things. However, all but four are quite clearly painted on the backdrop, and when an endless stream of the insidious pepperpots pour through a door, it is noticeable that there is a gap after every fourth one, as stage-hands push the same quartet round the back of the scenery again!

7.57pm "The Evil of the Daleks"

Episode two; first broadcast 15 April 1967

We have moved into the Patrick Troughton era, and the only surviving episode of his second encounter with Skaro's finest. He's accompanied by Frazer Hines as Jamie, whose distinctive haircut and garb elicit some comment.
Nick: *"It's a Beatle in a skirt!"*
Andy: *"I used to think he* was *in The Beatles."*

As before, this second episode starts with the shock climax of part one – the appearance of a Dalek, albeit a slightly re-designed one.
Trenton: *"His indicator lights are smaller. And the dish on the back has gone. They must have cable now."*

There is some discussion about the merits of the various Doctors, and it's generally agreed that most people prefer the first incarnation they ever got to watch. Hence the transatlantic popularity of Tom Baker, whose seven-year tenure coincided with the show's first major exposure in America. Your reporter, a Pertwee fan, admits that he recalls seeing Troughton's final episode at the age of 18 months.

Frankly, "The Evil of the Daleks" isn't very gripping, with Jamie and the Doctor exploring an old antiques shop, then being transported back through time. Lots of Victoriana, but precious few Daleks.
Dave: *"There're some more Daleks soon."*
Karen: *"Are we on a vote system? I say we fast-forward to a good bit."*

After judicious use of the fast-forward button, we come across Victoria, who will become a new companion, and a hirsute gentleman – "It's Karl Marx!" "It's Samuel R Delany!" – plus the first of tonight's many recognisable guest stars: Brigit Forsyth, who enters in a bustle skirt.
Trenton: *"Bloody hell, it's Thelma!"*

"The Daleks clearly relish the opportunity to hurtle down the ship's exit ramp, apparently out of control..."

Nick: *"She looks like some kind of prototype female Davros."*
Dave: *"'Bob, pet, you stay away from that Terry Collier.'"*

Jamie appears to be out cold after their time journey...
Andy: *"Why is the Doctor feeling so ill, though? He's a Time Lord."*

A rough-looking type proves, after rewinding the tape for a closer inspection, to be guest star number two: Windsor Davies. He promptly coshes Jamie over the head...

As the episode closes, we discuss how much less threat the Daleks would pose if they were manufactured by the people who make shopping trolleys, with one wobbly wheel each.

8.18pm "Day of the Daleks"

Episode three; first broadcast 15 January 1972

Trenton: *"Do we get Ogrons?"*
Dave: *"Wait and see."*
Trenton: *"I want Ogrons."*

The Jon Pertwee era takes *Doctor Who* into colour – skillfully utilised by the grey sets and grey costumes – but the Daleks are still using time travel, and here comes...
Trenton: *"An Ogron! Yeah!"*
Nick: *"They're very Klingon, very Worf."*
Karen: *"I think it's fairer to say that Worf is very Ogron."*

Whereas in the monochrome episodes, the chief Dalek was distinguished by "go faster" stripes, in colour we have a whole Dalek hierarchy: A black one, a gold one...

At one point, the Doctor is interrogated by someone whose voice is clearly influenced by Michael Palin's character in the Spanish Inquisition sketch. Unafraid of predictability, we all start cackling, "Cardinal Fang! Fetch the comfy chair!"

The dimensions of Jon Pertwee's nose also comes under discussion.
Dave: *"The trouble is, it's so big it casts a shadow down to his chin."*
Trenton: *"Yes, but you can tell the time off it."*
Hairy: *"There've not been many Daleks in this one, have there?"*

8.42pm "Genesis of the Daleks"

Episode two; first broadcast 15 March 1975

Tom Baker! Sarah Jane Smith! And – yes! – Davros! More to the point, Dave is putting the pizzas in the oven.
Nick: *"Tom Baker had really mad, staring eyes."*
Andy: *"That's because he really was mad and stared a lot."*

Davros announces that his Mark 3 Travelling Machine will be called a "Dalek." The insalubrious egg-whisk is added to the Mk.3 TM, next to its sink plunger, and suddenly the device becomes a deadly robot. Davros is well chuffed.

Meanwhile, Sarah encounters some "mutants," most of whom seem to be less mutated than their clothing and their accents.
Karen: *"He's a mutant from Norfolk."*

Sarah and the mutants are forced to load toxic "destronic explosive" into a rocket's nose-cone, while a safety device on the wall – complete with cardboard indicator – shows just how much danger they're in. Afterwards, they escape by the – slightly unwise – method of climbing the gantry, straight past the toxin!

In the kitchen, Dave opens the oven door to check the pizza, and his glasses steam up.
Dave: *"My vision is impaired! I cannot see!"*

9.07pm "Resurrection of the Daleks"

Episode one; first broadcast 8 February 1984

Guest star frenzy! Five famous faces grace this

"I didn't do it. Nobody saw me do it..."

The insides of a Dalek materialise first.

Burying a floating coffin. Well, it *is* the '60s.

Ace about to miss the first *Who* episode.

Peter Davison episode, kicking off with the chubby-faced Rodney Bewes.
Hairy: *"Sheesh! It's a* Likely Lads *reunion!"*

We fast-forward through some boring bits, pausing only to spot guest star number two: Maurice Colbourne from *Howard's Way.*

Meanwhile, up on a spacestation, Rula Lenska (that's three) works alongside some people dressed as *Thunderbirds* puppets.
Simo: *"Look! They've got Qantas symbols on their sleeves."*
Andy: *"Well, Tegan will feel at home then."*

They attempt – rather ineffectually – to repel a boarding party of Daleks, whose human servants are amusingly attired in Dalek-shaped helmets. After Rula and friends blow up two Daleks, they are forced to retreat, suffering heavy casualties.
Trenton: *"The Daleks are more like Daleks in this episode; going around and killing people."*

Meanwhile, back on Earth, the fourth guest star appears. The Doctor, Tegan, Turlough and Bob Ferris meet a group of soldiers whose scientific advisor is none other than... Chloe Ashcroft from *Play School!* It's not clear why the cast are feeling so isolated from civilisation, since they're in a warehouse within sight of Tower Bridge. When a Dalek materialises in the building, they shoot out its eye, then push it out of a third floor window.
Dalek: *"My vision is impaired! I cannot see! My vision – Aaaarrgghh!"*(Smash!)
Trenton: *"That was easily the best Dalek topping so far."*

Revived from suspended animation by the Daleks, Davros is attended to by an engineer who proves to be our fifth guest star, Leslie Grantham. Davros looks less than happy.
Dave: *"This Davros sports what's known as the 'frustrated Ena Sharples' look."*
Andy: *"This episode is a lot more fun."*
Dave: *"Yes, but it's also longer than the other ones. Let's fast-forward."*

9.42pm "Revelation of the Daleks"

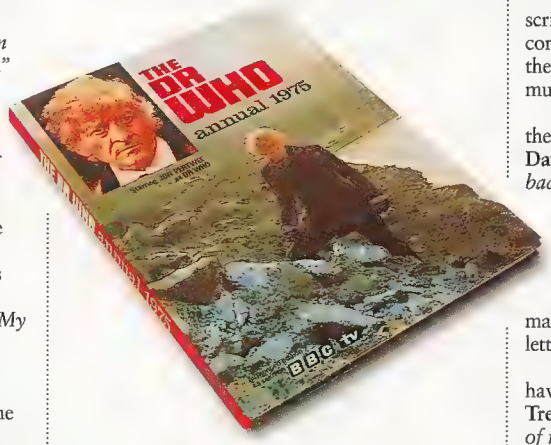
Episode two; first broadcast 30 March 1985

Spotting guest stars threatens to become an Olympic sport as we slip into the second half of this Colin Baker two-parter. There's Clive Swift in a deliberately dodgy toupee ("It's what's-his-name from *Keeping Up Appearances.")* and a heavily made-up Eleanor Bron ("She was in 'City of Death' too.") and William Gaunt ("He's Champion." "Yes, but there's *No Place like Home.")* and even Alexei Sayle as a mad DJ. Oh, and Peri is in this one, too.

Apparently, the Doctor is thought dead, and has travelled to the planet Necros to find out why. It turns out to be a cunning plan by Davros' head, which is all that survives.
Karen: *"There's less and less of him each time."*
Simo: *"In the next story, they've only managed to save his nose..."*

We fast-forward through a boring bit, pausing only to marvel at the white Daleks with gold blobs on them – very glam – and the incredible glass Dalek. It turns out that Davros is still (semi-)complete – the head was a fake – and that his new white Daleks are battling the old grey ones. This climaxes with an exceedingly violent all-out grey Dalek vs white Dalek battle.
Hairy: *"Great! Hot Dalek on Dalek action!"*
Nick: *"They can't even hit each other from point-blank range! It's like* The A-Team."

A few Daleks explode, quite impressively.
Trenton: *"In the '60s they couldn't afford to blow them up. They only had about two."*
Dave: *"Have you noticed how this story is really good, but Colin Baker has hardly been in it?"*



The story finishes with the busty Peri requesting a holiday and the Doctor promising "I'll take you to B-...."
Dave: (Mistaking us for people who give a damn) *"He actually says 'Blackpool,' because the next story was going to be an Auton story set in Blackpool and Hong Kong. But the show was cancelled for a season, so that story never got made. When the show returned it was 'The Trial of a Time Lord,' so they had to cut the last word from this episode."* Fascinating.

10.25pm "Remembrance of the Daleks"

Episode two; first broadcast 12 October 1988

Like all our other episode twos this evening, "Remembrance" kicks off with a Dalek, but this time its appearance is genuinely surprising and shocking. In fact, it's The Dalek Which Shocked A Nation. Like JFK's assassination, everyone can remember where they were and what they were doing when they first heard about this...
All: *"It's going upstairs!"*
Andy: *"Nothing can stop them from world domination now!"*

In this final Dalek story, Sylvester McCoy and Sophie Aldred are battling those mean ol' pepperpots in London 1963, aided by Simon Williams and George Sewell. As the stair-climbing Dalek bursts through the door, the Doctor and Ace blast it to smithereens with anti-tank rockets.
Hairy: *"Cool!"*
Simo: *"Ace is brilliant! What a woman!"*

In fact, "Remembrance..." proves to be the best of all the episodes in this Couch Potato session – and certainly a lot better than the dreadful Hartnell and Troughton stories...

"Remembrance..." has a lot of running about, and some clever bits of self-referentiality:
1963 TV continuity announcer: *"And now on BBC1, a new science fiction series for Saturday afternoons, D-"*

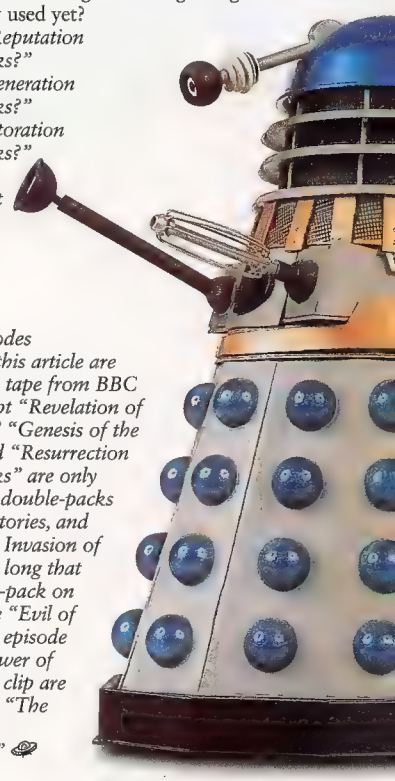
Some of the effects are good, too, and the script is amusing. When a bizarre floating coffin containing the Hand of Omega is laid to rest by the Doctor, the attending blind priest notes: "I must say, your pall-bearers are very quiet."

We're not sure about the wisdom of setting the thing in 1963 though.
Dave: *"Hmm. Some of those houses in the background don't look very '60s."*

Despite all this, it's generally agreed that "Remembrance" is the best Dalek story of the lot – so good, in fact, that the tape is left running for the final two episodes.

The only question that remains is why so many of the later Dalek stories begin with the letter "R"?

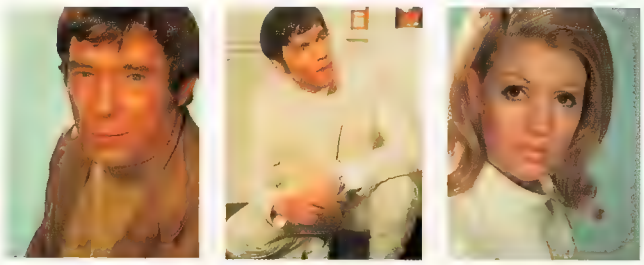
In fact, what long words beginning with 'R' haven't they used yet?
Trenton: *"Reputation of the Daleks?"*
Dave: *"Regeneration of the Daleks?"*
Andy: *"Restoration of the Daleks?"*
Nick: *"Retirement of the Daleks?"*
And so to bed.



All the episodes featured in this article are available on tape from BBC Video, except "Revelation of the Daleks." "Genesis of the Daleks" and "Resurrection of the Daleks" are only available as double-packs with other stories, and "The Dalek Invasion of Earth" is so long that it's a double-pack on its own. The "Evil of the Daleks" episode and the "Power of the Daleks" clip are available on "The Daleks: The Early Years."

RANDALL & HOPKIRK (DECEASED) 1969

WHILE THE SAINTS, AVENGERS, CHAMPIONS, DANGER MEN AND PERSUADERS OF THIS WORLD PONCED AROUND IN FAST CARS AND FLASHY CLOTHES, ONE PAIR OF LATE '60S PRIVATE EYES PRESENTED A MUCH MORE REALISTIC FACE TO THE WORLD – DESPITE THE FACT ONE OF THEM WAS A GHOST! **JON ABBOTT** GOES MISTY-EYED OVER TWO OF THE STRANGEST DETECTIVES BRITISH TV HAS EVER SEEN...



The hangdog charm of Mike Pratt's Randall (left) contrasted well with the clean cut Marty (centre). Annette Andre (right) added glamour.

"When, we want you to star in a series – you get killed in the first episode." It was with these words, so the story goes, that actor Kenneth Cope was offered the role of Marty Hopkirk in *Randall and Hopkirk (Deceased)*. In it, he would play a private dick who was also, uniquely, a ghost – "That casting director must have waited his whole life to say that," Cope once joked in an interview – in a series that developed into one of the most audacious, entertaining, yet at the same time realistic, genre TV shows of the '60s.

You see, remove the fantasy elements from *Randall and Hopkirk (Deceased)* and you actually have one of TV's most convincing portrayals of gumshoe life. Unlike his TV contemporaries – Gene Barry in *Burke's Law*, for instance – Mike Pratt's Jeff Randall worked out of a seedy one-room office, and was the complete antithesis of your then typical Martini-sipping, sports car-driving TV good guy. In fact, you'd more likely find him dipping used tea-bags, squeezing out of windows, and making do with his dead partner's Mini than doing anything remotely glamorous.

Of course, being sleazy wasn't the only way Jeff Randall was different. After all, there was Jeff's dead partner, the fussy worrier Marty Hopkirk – killed in a hit-and-run murder in the series' opening episode – to consider. Brought back as Jeff's ghostly protector and partner, invisible to all but Jeff, the pair solved cases for 26 variable, but usually entertaining, adventures in 1969 – an unusual blend of the fantastic and the mundane that was quite different from anything else then being made by British TV.

HOW IT CAME TO BE...

As it happens, most of the totally unreal adventurers who filled TV screens in the '60s came from ITC, the same production company ultimately responsible for *Randall and Hopkirk (Deceased)*. *Department S*, *The Champions*, *The Saint* and ATV's *The Avengers* were all being filmed at Elstree at the same time; *The Baron*, *Danger Man* and *Gideon's Way* had preceded them, and *Jason King* and *The Persuaders* would follow. Even the men behind *Randall*

A few things you probably didn't know about...

RANDALL & HOPKIRK (DECEASED)

- Annette Andre spent three weeks filming an episode of *The Prisoner* – and hated every minute.
- Marty's all-white appearance was originally going to be pale green!
- Mike Pratt wrote songs for song 'n' dance man Tommy Steele – including composing the kiddie favourite *Little White Bull!*
- Kenneth Cope had six silk suits for the role of Marty, which naturally had to be kept in pristine dazzling white condition. This obviously got a bit much – so on the last day of filming, he jumped into a tank of dirty water...
- The flashback episode, featuring Marty investigating a case when he was alive, was rushed into production as an act of desperation. You see, the script had to be swiftly rewritten when Mike Pratt broke both his legs...
- In one episode's fight scene, Marty is watching the struggle when one of the actors comes dashing out of door and looks directly at him. You can see Kenneth Cope briefly taken aback...
- In another episode, Marty and Jeff are ducking down to avoid being seen by a group of bad guys in a London street – but why is the invisible Marty crouching with Jeff?

The show had both real and fake magic. Which is this?

and Hopkirk are familiar – producer Monty Berman (who, with Robert Baker, produced almost all ITC's hit shows) and Dennis Spooner.

It says a lot about British TV that it celebrates someone like Dennis Potter, a man contemptuous of all things commercial, but ignores Dennis Spooner, who died unnoticed by all but a few TV buffs in 1986. Spooner turned out hundreds of episodes of popular series that people still enjoy today – shows like *Doctor Who* and *Thunderbirds*. He also created, or co-created, *Man in a Suitcase, Department S, Jason King* and *The Adventurer,* and later wrote for *The New Avengers, The Professionals, Bergerac, Hart to Hart* and *Remington Steele.*

Of course, Berman and Spooner didn't do it alone. Credit should also go to Ralph Smart, creator of *Danger Man,* who liked the concept and had the clout to get it made, and Lew Grade, who coughed up the money...

During the course of the series, the mortal Jeff – who took all the lumps from the villains and all the grief from the cops – and the invisible Marty encountered real ghosts, fake ghosts, real mediums and fake mediums, plus the usual variety of murderers, fraudsters, conmen and spies. The only glaring flaw in the concept was that there was no rational explanation why, upon discovering each new body, Marty couldn't simply pop upstairs and ask the ex-owner who'd bumped 'em off...

WHO IS WHO?

Casting can make or break a show, and ITC got lucky with *Randall and Hopkirk (Deceased).* Dennis Spooner's earliest take on the characters had Randall as the womanising, rule-breaking superman and Hopkirk as the chubby-faced comic relief, but by the time veteran TV bad guy Mike Pratt had been cast as Jeff Randall, a more haggard, put-upon character had emerged, and the show was clearly mutating in a more realistic (and interesting) direction. Normally cast as the villain, Mike Pratt was, in real life, an energetic singer, songwriter and author, heavily into the '60s lifestyle.

Kenneth Cope, who snapped up the role of Marty, had chalked up TV appearances in series like *Ivanhoe* and *Dixon of Dock Green,* while his comedy work ranged from the groundbreaking satire of *That Was the Week that Was* to the more traditional vulgarities of the *Carry On* films. His careless enthusiasm (which often degenerated into impish mischievous behaviour) contrasted well with Randall's world-weary resignation.

Jean Hopkirk, Marty's widow (and Jeff's secretary!), was played by Annette Andre, an ITC show regular who'd appeared in *The Saint, The Baron, The Avengers,* and *The Prisoner.* She was also an extra on the legendary big budget *Cleopatra* movie, worked on TV with famous British comics Sid James, Dick Emery and Benny Hill, and had appeared in *Crossroads.*

WHERE ARE THEY NOW?

After *Randall and Hopkirk (Deceased)* finished, Mike Pratt made guest appearances in *Jason King* and *UFO,* the BBC play *Long Voyage Out of War,* and now-forgotten series like *The Expert* and *Hadleigh.* Regular work included the childrens' series *The New Adventures of Black Beauty* and *Arthur of the Britons,* as well as the adult drama *The Brothers.* He died of cancer in 1976.

Kenneth Cope also continued to act, as well as write, but eventually went into the restaurant business with his wife, while Annette Andre continued to work for ITC, appearing in *The Persuaders* and *The Return of the Saint.* While working on the '80s TV version of *Maigret,* she met and married the producer Arthur Weingarten.

SO WAS IT ANY GOOD?

Most TV series develop in the way their audiences dictate – if a certain type of episode rates higher than another, then you can pretty much guarantee there'll be similar stories appearing in the future. Not so with *Randall and Hopkirk (Deceased)* – what the audience liked counted for nothing, if only because the entire series was shot and completed *before* the show actually went on air.

Then again, perhaps it's a good job the audience couldn't get involved – the creative team got heated enough on the topic on their own. Two camps quickly formed: Pratt, Cope, and Andre wanted more humour, while producers Berman and Frankel wanted the shows played straight.

The result was positively schizophrenic. The actors, particularly Cope, would inject humour at every opportunity – but when the producers were on set, toed the company line. Consequently, grim murders (the one in "My Late Lamented Friend and Partner" springs to mind) would be interspersed with wacky capers (the writers couldn't resist fake spiritualists in "All Work and No Pay," or haunted houses in "For the Girl Who Has Everything" and "The House on Haunted Hill"). There were a fair smattering of gimmick episodes too – the inevitable "cheating-at gambling" storyline manifested itself in "The Ghost Who Broke the Bank at Monte Carlo," an impostor Marty turned up in "The Man from Nowhere," and there was a double of Jeff (who, of course, couldn't see or hear Marty) in "When Did You Start To Stop Seeing Things?"

The good thing about the series, however, was that, no matter how ludicrous the plot, every episode was entertaining – the only really duffer among the 26 episodes being the almost unwatchably over-the-top "Murder Ain't What It Used To Be," which featured a "comic" cartoon portrait of a Chicago gangster's ghost. Incredibly, considering their largely differing opinions on the way the show should develop, it's a favourite episode of both Monty Berman and Kenneth Cope!

Fact File

Regular cast

Jeff Randall: **Mike Pratt**
Marty Hopkirk: **Kenneth Cope**
Jean Hopkirk: **Annette Andre**

Recurring cast

Jennifer: **Judith Arthy**
Inspector Large: **Ivor Dean**

Developed for television by **Dennis Spooner**
Executive Producer: **Monty Berman**
Producer: **Cyril Frankel**
Music: **Edwin Astley**

Total number of episodes: **26**
First UK airdate: **21 September 1969**
Last original episode aired: **Regional variations**

Some TV precedents: *Topper, The Invisible Man (UK)*

Some TV descendents: *The Invisible Man, Quantum Leap*

Guest stars of interest: Roger Delgado and Nicholas Courtney of *Doctor Who* (both in the same episodel), Paul Maxwell *(Fireball XL-5's* Steve Zodiac), Juliet Harmer of *Adam Adamant Lives,* Sue Lloyd of *The Baron,* Alexandra Bastedo of *The Champions,* Lois Maxwell of James Bond and *Stingray* fame, Garfield Morgan of *The Sweeney,* Andrew Sachs of *Fawlty Towers,* Carol Cleveland from *Monty Python,* a young David Jason, and familiar film and TV toughies George Sewell, Peter Vaughan, Stanley Meadows, Dudley Sutton, David Lodge and Barrie Ingham.

No wonder Jeff looks grumpy – he's stuck down a well!

Answer: A Humber Super Snipe.

GET INTO THE MAINSTREAM WITH THE COMICS WAREHOUSE

HEY brilliant news!
Good, inexpensive reading is always regularly available with
THE COMICS WAREHOUSE

With over a million comic books, hundreds of graphic novels, toys, collectibles, SF and Fantasy paperbacks in stock, The Comics Warehouse is a treasure trove of wonder for all readers and collectors involved in our fantastic hobby of the incredible.

The Comics Warehouse offers you two basic services both fully designed to please bargain hunter (aren't we all) and the budget conscious alike. All are welcome to take advantage of both operations:

1) The Comics Warehouse Back Issues Bonanza: We regularly advertise recent comics and other publications at a fraction of their former prices, we also put together for you many comic packs and sets that bring prices down even further. To obtain a copy of our current back issues catalogue/advertisements is simple. Just send a large, self addressed pre-stamped envelope to us and a copy will be yours.

2) The Comics Warehouse New Book & Hobby Collectibles Service: Want new comic books from America, new paperbacks, new collectibles, want to know what is going to be published, manufactured and printed ahead of time so that you can pre-order and have goods delivered at our low warehouse prices? Then our New Book and Hobby Collectibles Service is for you.

Every single month we offer not one, not two, but THREE different catalogues of upcoming products from which you can select what you want, AND have those goods delivered to your door on a schedule of your choosing.

Each of the monthly catalogues we offer is individual and distinct. We lead with:

ADVANCE COMICS:
Advance Comics is a 250 (plus) page catalogue which not only offers science fiction and fantasy paperbacks from America along with Star Trek and Star Wars merchandise, it also concentrates on many Independent and Manga publishers. Each issue contains around 2000 different products some of which are only available through the Advance catalogue. "The Crow" along with all other Kitchen Sink products is exclusive to "Advance Comics". Viz, America's largest publisher of Japanese Manga Comics is exclusive to Advance, and if you want Manga in the original Japanese try Tohan Publishing, from Advance. Other exclusives are Coppervale and Editions 1000.

PREVIEWS:
The 300 (plus) page Previews catalogue also solicits around 2000 USA products every month. Previews too has a full range of products exclusive to itself and all of them are available through the Comics Warehouse system. If you want to know what's happening with DC Comics (Superman, Batman, Vertigo) you need Previews. Similarly with Dark Horse (Aliens, Predator) Image (Spawn, Wetworks, Wild C.a.t.s.) and a host of other publishers all exclusively solicited and distributed through the Previews Catalogue. Among them, Acclaim, Broadway, Gemstone, London Night, Wizard, Maximum Press and Crusade Comics. Previews also has an extensive UK publishing section along with backlist availability of trade paperbacks.

MARVEL VISION:
The 80 page full colour comic sized Marvel Vision catalogue lists all the Marvel and Malibu comics to be published in two months time, and that's getting on towards 100 different titles every month, including the ever popular X-Men and Spiderman titles. Marvel Vision like the other catalogues is also a good read, with articles, and interviews with creators.

The Comics Warehouse offers this service of importing brand new books and comic books to its friends and all of our customers are our friends. We look after them, they in turn look out for us in a genuinely complementary partnership of readers and reading. If you'd like to consider becoming part of our fraternity of knowledge then we'd like to suggest that you check us out.

Whether you're looking for hot books, cool books, readable books, pretty books, schlock books, or book books, then you have a need to know about them. If it's going to be published in Comics or Science Fiction then our monthly catalogues will give you all that you need to know.

Get into The Comics Warehouse Advance Order programme today, have your books delivered at Warehouse prices, and you won't have to worry about being scalped, gouged, ripped or missing out ever again. Obtaining full details of the programme is as simple as making instant soup (and a thousand times more nourishing). Clip the coupon and send it with your nominal payment of £3.00 (for shipping) to the address below. We'll send you a sample catalogue mailing along with ordering details for the service that'll deliver new books to your front door with the regularity of a Swiss clock. Invest in a sample of the monthly catalogue pack today. It'll pay dividends tomorrow.

THE COMICS WAREHOUSE TEL: 01621 859878 FAX: 01621 850862

Do it now.... No postage stamp required.

Dear **COMICS WAREHOUSE**
I want to have the ability to stretch my new comic and book buying budget further than I ever thought possible.

I enclose £3.00 for a sample catalogue pack of all three catalogues and ordering instructions.
(If your address is outside the UK send £8.00 sterling thank you)

Name: .....

Address: .....

.....

.....Postcode: .....

Return to: Comics Warehouse, Card & Hobby Collector Service, Freepost
PO Box 4 (FX), Galliford Road, Maldon, Essex CM9 4XD

If you don't want to cut this magazine, photostat the coupon or write your details on plain paper. We look forward to hearing from you.

SIX CLASSIC EPISODES FROM STEEDS OWN AVENGING ANGEL

The box includes 6 of Linda Thorson's favourite episodes which she personally introduces. Also in the box are 6 postcards.

AVAILABLE FROM ALL GOOD VIDEO STOCKISTS OR ORDER ON THE CREDIT CARD HOTLINE ON 01304 620611

YOU CAN ALSO COMPLETE THIS ORDER FORM ENCLOSING £29.99 PLUS £2.50 POSTAGE AND PACKING (£6.00 OUTSIDE EUROPE) PER BOX TO EUROACE DIRECT LTD, THE NEW BARBICAN, THE QUAY, SANDWICH, KENT CT13 9DU

NAME _____

ADDRESS _____

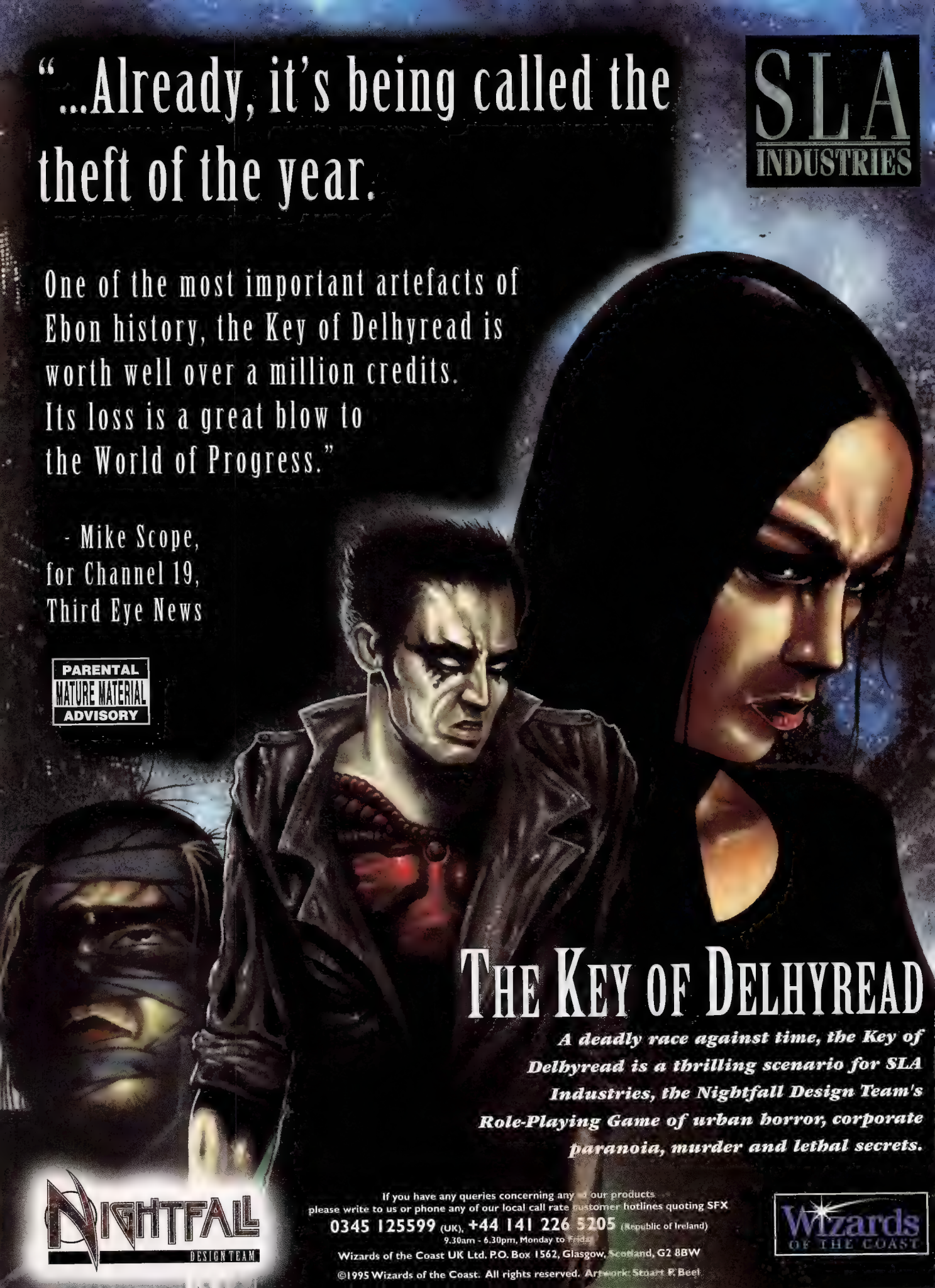
_____ POSTCODE _____

CHEQUES/POSTAL ORDERS MADE PAYABLE TO LUMIERE COLLECTIONS

CREDIT CARD: ACCESS ☐ VISA ☐ CARD NO: ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

EXPIRY DATE: _____ DATE: _____ SIGNED _____

NO OF BOX SETS _____ TOTAL PRICE _____


"...Already, it's being called the theft of the year.
SLA INDUSTRIES
One of the most important artefacts of Ebon history, the Key of Delhyread is worth well over a million credits. Its loss is a great blow to the World of Progress."
- Mike Scope, for Channel 19, Third Eye News
PARENTAL MATURE MATERIAL ADVISORY
THE KEY OF DELHYREAD
A deadly race against time, the Key of Delhyread is a thrilling scenario for SLA Industries, the Nightfall Design Team's Role-Playing Game of urban horror, corporate paranoia, murder and lethal secrets.
NIGHTFALL DESIGN TEAM
If you have any queries concerning any of our products please write to us or phone any of our local call rate customer hotlines quoting SFX
0345 125599 (UK), +44 141 226 5205 (Republic of Ireland)
9.30am - 6.30pm, Monday to Friday
Wizards of the Coast UK Ltd. P.O. Box 1562, Glasgow, Scotland, G2 8BW
©1995 Wizards of the Coast. All rights reserved. Artwork: Stuart P. Beel
Wizards OF THE COAST

Want to know what's new in the world of science fiction? The SFX Review Guide has all the hottest new films, TV shows, videos, books and "other cool stuff"...

REVIEWS

This month featuring DS9's "The Way of the Warrior" and the return of Bond...

I think it's "time" we saw what the SFX scores mean...

This issue's handy guide to the SFX review ratings scale, supplied by Toby Finch of High Wycombe, is based on famous methods of time travel...

- **A+** HG Wells' *The Time Machine:* Classic.
- **A** Dr Who's TARDIS: Charming.
- **A-** *Back to the Future's* DeLorean: Cool.
- **B+** *Bill & Ted's* phone booth: Fun.
- **B** *Star Trek IV's* solar sling-shot: Wheeee!
- **B-** *Star Trek's* Guardian of Forever: Looks like a doughnut.
- **C+** *Star Trek Generations'* Nexus: Pretty.
- **C** *Quantum Leap's,* um, quantum leaping: Acceptable.
- **C-** *Timecop's* rocket-on-rails: NOT acceptable.
- **D+** Winding your clock backwards: Ineffective.
- **D** Yer Granny's photo albums: Less than fun.
- **D-** Gathering around the old 'Joanna' for a stroll down Memory Lane: Gawd help us.

Has 007 met his match in Sean Bean? Find out over the page...

FILM Reviews — PAGE 70
We've had to wait six years for it, but 007 is back – and how! *GoldenEye* is the best Bond film in years. Meanwhile, *The Indian in the Cupboard* provides surprisingly intelligent kiddie fantasy fare, and *Ghost in the Shell* proves to be anime's best break-through opportunity since *Akira*...

TV Reviews — PAGE 74
More of the new US TV season's biggest hits get the SFX scrutiny, including *Star Trek: Deep Space Nine's* debut show, "The Way of the Warrior", and the first episodes of *The X-Files'* third season. Plus, Brit-TV stuff, ranging from *Count Dracula* to two flavours of *The Avengers.*

VIDEO Reviews — PAGE 78
Seasonal horror with *The Nightmare Before Christmas* to buy, plus Tim Burton's *Ed Wood* and the latest Stephen King mini-series *The Langoliers* to rent, and the traditional much, much more besides...

BOOK Reviews — PAGE 86
Isaac Asimov's last book, *Gold: The Science Fiction Collection,* plus two *Trek* autobiographies and some other great tomes, including ones on DC Comics and the art of *Trek.*

COMIC Reviews — PAGE 92
Here's the comic version of Andrew Vachss' Batman novel. Plus Ted McKeever's newie, *Industrial Gothic,* and the newest glossy *Star Wars* spin-off, *Empire's End...*

MODEL Reviews — PAGE 94
We've got an Enterprise in the SFX office – and it talks to us. True! Plus our recommended stocking fillers – six inch-high action figures of Kirk, Spock et al...

TOSH Reviews — PAGE 96
Inessential, but we want 'em! The Terry Pratchett Discworld Mapp, the "working" *Trek* communicator-cum-transporter room playset, and the *Tripods* soundtrack CD (!).

"As 007 Brosnan more convincingly plays a man who lives his life for the moment, because he never knows which will be his last."

GOLDENE

It's the first Bond film in six years, and the best in decades.

Studio: **MGM/United Artists/ Eon Productions**
Director: **Martin Campbell**
Starring: **Pierce Brosnan, Sean Bean, Izabella Scorupco, Famke Janssen, Joe Don Baker**
Cert: **12**
Running time: **130 mins**
Release: **Now showing**

Text: **Matt Bielby**

You know a film's going to work when, ten minutes in, the audience starts hooting with glee. Sure, this was a unique occasion – the first James Bond film in six years, and watched by an audience peppered with British film industry types wishing their movie well – but even so, it was special. And the bit that got them dancing in the aisles? Suffice to say it's the climax of the opening sequence, before the titles kick in, and, as with every Bond film, it's a doozy.

This is the smartest, wittiest 007 outing in decades – of Roger Moore's stabs at the part, perhaps only *The Spy Who Loved Me* can match it – and bodes brilliantly for the series ahead.

Brosnan's Bond and *Patriot Games* star Bean's 006 keep the British end up (left), as 007 and Natalya (Izabella Scorupco) hope the train misses *them*.

We've got, in Pierce Brosnan, a fine Bond, and one who seems committed to the series in a way that his predecessor, Timothy Dalton, perhaps wasn't. Director Martin Campbell – best known to SFX readers for the brilliant TV series *Edge of Darkness*, and the less-than-brilliant-but-action-packed futuristic prison movie *No Escape* – is one of the best directors 007 has had, and will hopefully stick around. And the revamped supporting cast – in particular the fabulous Judi Dench as the new M – slip into their roles with consummate ease.

Two things, in particular, work in *GoldenEye's* favour. The first is the script – which covers all the essential bases ("The name's Bond. James Bond"; "Shaken, not stirred"; "Now pay attention, 007...") in a knowing, witty fashion, and gets almost poetic at times. Scenes like Bond's conversations with Moneypenny and M, for instance, play just right – 007 is accused of being an overgrown schoolboy playing with big boys' toys; of being a sexist, misogynistic dinosaur; of being, at heart, a cold and ultimately lonely individual – and it's all true, yet we forgive him, as M does, because he's Bond, and, after all, he's saved the world 17 times.

The other big thing *GoldenEye* has going for it is Brosnan. I must admit, I had my doubts – would he be too lightweight, too pretty for the role? – and they stayed with me about a third of the way into the film. From the start, I could see he was going to be okay, but was he slightly too mannered, slightly too much like an actor *playing* James Bond rather than Bond himself? There's an aspect of that to his performance, but, basically, I'm sold. Age has given him depth and he's certainly a handsome geezer – looking the part, and seeming to believe in it more than Moore, and perhaps even Connery, ever did. Timothy Dalton was darker and harder, but then he didn't seem to be having half as much fun as Pierce – as 007 Brosnan more convincingly plays a man who lives his life for the moment, because he never knows which will be his last.

As with most Bond films, *GoldenEye* begins with a bang, following Alex Trevelyan (006, played by Sean Bean), and 007 on a secret mission into

YE

Nobody does it better.

Russia that goes wrong, a mission from which Bond barely escapes alive. Cue a fabulous title sequence – all naked women, guns and Russian icons, produced by Daniel Kleinman in fine imitation of the late Maurice Binder – and then we're straight into a mountain-top road chase, Bond's classic Aston Martin DB5 dicing with death and a babe-driven Ferrari.

Things do slow, of course. There's the evil plot to introduce– something to do with a bonkers faction of the Russian mafia stealing the "GoldenEye," a top secret satellite weapon capable of destroying all the electrical equipment in any city in the world – as well as supporting characters to meet. But it's a period that has its own quiet pleasures, notably Bond's briefings from M and Q (Desmond Llewelyn in fine form).

Then we're into the mission itself, chiefly consisting of lots of business in St Petersburgh – much of it filmed on location, which must be a first for Bond – and including an incredible sequence with a tank. Robbie Coltrane, who I'd assumed would be the main villain, makes little more than a walk-on appearance, thus enabling the real bad guy to reveal himself as... Trevelyan! He's that unique thing, a Bond baddie who can go head-to-head with 007 and stand a chance of winning...

If there's anything disappointing about *GoldenEye,* it's in terms of scale. Once upon a time, Bond films were the biggest action movies around

From the top: Secret enemy HQs, gunfire, cameo roles from famous Brit thesps (in this case Robbie Coltrane), and romantic trysts with "bad girls" (Famke Janssen as "Xenia Onatopp"!): happily, all the Bond clichés are present and correct.

– but not any more. Your *Die Hards, Batmans* and *True Lies* can all compete with, and sometimes eclipse, 007 in terms of sheer spectacle.

That doesn't mean Bond no longer has a place in the world, of course. He can still do audacious, impossible things – witness this film's opening sequence, for instance – that you simply wouldn't accept of a Bruce Willis, or even an Arnold Schwarzenegger.

Yet at the same time he's more realistic too – in some overblown sort of way. Brosnan's Bond isn't a seven-foot Teutonic superman, but an average-sized bloke who's been trained to be the best secret agent in the world. If Bruce Willis' John McClane did some of the things 007 manages you

wouldn't believe it – he's a New York cop, and a New York cop just couldn't do this stuff.

There's one flaw: *GoldenEye* is a big film, but it could have benefited from being even bigger. One more spectacular stunt sequence or one more brilliant special effect would have made all the difference. Bond's much touted BMW Z3 sports car, for instance, turns out to be just some gruesome piece of product placement, and fails to fire a single Stinger missile or oil slick in anger. Had there been a BMW-versus-helicopter-gunship fight thrown in, say, it would have made the film sing. As it is, it's just a short hop, skip and a jump from the tank/train sequence in *Russia* to *Cuba,* and the film's extended climax. I wanted more.

All the elements are present and correct, however. Next time I believe Martin Campbell should keep the tone he's established here, but raise the stakes – in particular, introduce a bigger plot, and a more heavyweight villain, perhaps bringing back Blofeld. I enjoyed *GoldenEye* as much as *Batman Forever,* more than *Die Hard with a Vengeance,* and much more than *Judge Dredd* – after all, this is Bond. But the next instalment should be even better.

***GoldenEye's* heroine, Natalya Simonova, is played by beautiful newcomer Izabella Scorupco, an ex-model, and one-time Swedish pop star!**

The best anime movie since *Akira?* Yeah, we'd say so (but then most of the competition isn't up to much...)

GHOST IN THE SHELL

Studio: **Kodansha/Bandai Visual/ Manga Entertainment**
Director: **Mamoru Oshii**
Cert: **18**
Running time: **72 mins**
Release: **8 December** (limited release)

Text: **Dave Golder**

Within the first five minutes of *Ghost in the Shell,* you get gratuitous breast shots, exploding heads, big guns, computer-generated effects and lots of shrieking. Yep, this is anime that knows what its audience likes...

But don't dismiss *Ghost in the Shell* as just another vacuous blood and big-breasted babe-a-rama (although, allegedly, at least one of the producers kept asking for more sex and violence in the mix). It's said to be the most expensive anime movie in years, and is based on an original manga by the famous Masamune Shirow. Directed by Mamoru Oshii, the man responsible for the surprisingly intelligent *Patlabor,* and utilising the talents of many of Japan's top animators, *Ghost in the Shell* is being touted as the logical successor to the ground-breaking *Akira.* It's nowhere near as awesome, of course, but it's still streets ahead of most animation you'll see this year.

For one thing, it looks gorgeous. The plot, while disjointed and confused – but then, wasn't *Akira's?* – has a solid SF (almost Philip K Dick-like) idea at its heart, which, for the most part, is intriguingly and excitingly explored. We're in a Japan of the near future, where cyborgs bolster law enforcement and an international hacker is causing havoc on the Internet. When one of the female cyborgs begins to question her own identity, and a program on the Net begins to claim it's come alive, all sorts of philosophical questions arise. What is the difference between electronic information and the chemical memories stored in the human brain, for instance?

If it all sounds a bit deep, don't worry. Unlike some anime – *Patlabor 2* springs to mind – the exposition rarely gets in the way of the action. This is a fun ride, and despite its problems – chiefly that the script has a habit of explaining what's been going on half an hour after it's happened, and that the ending is ridiculously pompous (calling to mind *Star Trek The Slow Motion Picture)* – it has much to recommend it. But while rattling pace, intriguing concepts and lush visuals may make this one of the most accessible anime movies to date, are they enough to ensure genuine *Akira*-like crossover success? I have my doubts...

THE INDIAN IN THE CUPBOARD

Studio: **Paramount/Columbia**
Director: **Frank Oz**
Starring: **Hal Scardino, Litefoot, David Keith**
Cert: **PG**
Running time: **96 mins**
Release: **Out now**

Text: **MJ Simpson**

For the first 20 minutes or so, this threatens to be dreadfully twee. Nine year-old Omri receives a "great" birthday present from his brother – a slightly battered cupboard. And from his best friend comes a 1/24th scale plastic "Native American." "Whoop-de-flaming-doo" think all the kids who've put a PlayStation on their Crimbo lists this year.

But wait! It transpires that when the Indian is put in the cupboard, and the door closed and locked, he's brought to life. Fair enough. (Although your SFX reporter had spotted that Omri's birthday cake sported an Ultraman figure. "Never mind the Injun," I was thinking. "Put Ultraman in the cupboard!")

Then something happens which made me sit up and

shout, "Ye-ess!": Omri decides to try out the cupboard's magic properties on other toys. Not Ultraman, but Darth Vader! And GI Joe, RoboCop, a Cardassian, a Ferengi and a Tyrannosaur! There's but one brief shot of this royal rumble, but, by gum, it grabs your attention.

After that, the movie takes off. It transpires that "Little Bear" (played by rap artist Litefoot) is not just an animated toy, but an Iroquois brave from 1761 who has been transported through time and miniaturised. He views Omri as "The Great Spirit," and during the course of the film the two learn about each other. Complications arise when Omri shares the secret with his friend Patrick, who then decides to animate a drunken, 19th century cowboy called Boone, played by David Keith.

Is this a film about a kid who discovers a miniature Indian? Or is it actually about an Indian who discovers a giant kid? We reckon the first, but (see picture below) 'on the other hand...'

But this is a kids' film, and, slowly, Boone and Little Bear learn to live together, while Omri and Patrick are given a lesson in responsibility when they realise they're not dealing with toys, but real people.

This is a skillfully handled spin on the old size-difference theme explored in movies like *The Incredible Shrinking Man* and *Dr Cyclops*. It's accessible to youngsters and entertaining for adults – especially the tense climactic scene, where the two boys attempt to follow Little Bear's battle against a pet rat below the floorboards.

It's well played too. The child actors – Hal Scardino and newcomer Rishi Bhat are very capable, and Steve Coogan is great as a First World War British Tommy, complete with medical kit, who's brought to life to tend to Little Bear's wounds. The film's "responsibility" message is put across effectively. Too many children's films are excuses for sentimentality – this one isn't. SFX readers with young children are encouraged to take them to see this film. The rest of you might enjoy it too.

Brian Hughes

The month in FILM

NO ROOM FOR SHORT REVIEWS OF OLDER FILMS STILL ON RELEASE, BUT HERE ARE SOME NEW MOVIES TO WATCH OUT FOR IN THE FUTURE, PLUS THE CHARTS.

Coming soon

Doctor Jekyll and Ms Hyde **Dec 8**
Okay, so we should have reviewed it this issue, but for some reason we weren't invited to the press screening...

Strange Days **Jan 12**
James *(Terminator, True Lies)* Cameron wrote it. Katherine *(Point Break)* Bigelow directed it. Ralph *(Schindler's List)* Fiennes stars in it. Matt (SFX) Bielby saw it last Friday.

Hackers **Feb 16**
Yet more Internetty stuff, as a group of New York hackers run up against a computer virus created by a villain known as The Plague. Iain Softley directs.

Johnny Mnemonic **Feb**
The ultimate cyberpunk movie finally hits UK screens. I bet even Keanu Reeves has forgotten he made it.

Jumanji **Feb**
Robin Williams in sfx-packed family fun as a board game character comes to life...

Virtuosity **April**
The release date for *Vituosity* was pushed back at the last minute, so now we've got to wait until next April to see how Denzel Washington deals with the virtual villain who's the culmination of all the worst bad guys on the LA police computer files. Don't hold your breath.

SF Movie Box Office

Floating to the top

Strong European performances from some of the Summer's big hits have shuffled the SFX worldwide top ten this month. You think we have to wait ages for movies to reach the UK? You should try living in Belgium or Italy! ***Waterworld*** and ***Apollo 13*** are justifiably trouncing the likes of ***Judge Dredd*** and ***Congo*** on the basis of their performances in secondary markets. On the other hand, ***Halloween 6*** – yes, 6! – leaps into fourth place thanks to its topical US release. Meanwhile ***Might Morphin Power Rangers,*** the interesting-but-derivative ***Species*** and the this-year-next-year-sometime-never ***Johnny Mnemonic*** are all bubbling under. Things will probably settle down a bit over the next few months.

The SFXclusive Worldwide Top Ten SF Films

1. **Waterworld** (US) Universal
2. **Apollo 13** (US) Universal
3. **The Net** (US) Columbia
4. **Halloween 6** (US) Miramax
5. **Strange Days** (US) Fox
6. **Judge Dredd** (US) Buena Vista
7. **Mortal Kombat** (US) New Line
8. **Batman Forever** (US) Warner Brothers
9. **Casper** (US) Paramount
10. **Congo** (US) Universal

Truth Kills.....

Halloween Jack is out on the town, searching for more victims—more statistics.

He could be anywhere; a dark alley, an old doorway, a deserted factory deep underground. He could be behind you..

It's just like the adverts. You're a hero, a media darling, climbing the ladder to the top. Doing well in the World of Progress means following Mr. Slayer's Big Picture and oh, what a picture it is.

SLA INDUSTRIES

PARENTAL MATURE MATERIAL ADVISORY

RRP. £17.99

SLA Industries is the Nightfall Design Team's Role-Playing Game of urban horror, corporate paranoia, murder and lethal secrets.

NIGHTFALL DESIGN TEAM

0345 125599 (UK), +44 141 226 5205 (Republic of Ireland)
9.30am - 6.30pm, Monday to Friday
Wizards of the Coast UK Ltd. P.O. Box 1562, Glasgow, Scotland, G2 8BW

Wizards OF THE COAST

If you have any queries concerning any of our products pl[illegible] write to us or phone any of our local call rate customer lines.

©1995 Wizards of the Coast

"It's not the threat from the Gamma Quadrant that triggers off the action this time... instead it's that old enemy the Klingons, using a rather pathetic excuse."

DEEP SPACE NINE

SPECIAL AMERICAN PREVIEW

THE WAY OF THE WARRIOR

Season four's opener adds Worf, and "new" enemies...

Production company: **Paramount**
Producer: **Michael Piller**
Starring: **Avery Brooks, Michael Dorn, Rene Auberjonois, Colm Meaney**
Showing: **Weekly in the US**

Text: **Dave Golder**

Massive space battles are back in vogue this year. *Babylon 5* was the trendsetter with its brilliant season two finale, and *Space: Above and Beyond* got in on the act with an extended series of dog-fights that seemed to take up the last third of the pilot episode. And, yes, now *Deep Space Nine* has joined in the fray too, with its spectacular feature-length season four opener, "The Way of the Warrior".

But while *DS9* spent most of last season gearing up for a battle with the Dominion, it's not, in fact, the threat from the Gamma Quadrant that triggers off the action this time round. Instead, it's that old enemy, the Klingons. Bored with a life of peace treaties and inactivity, the Klingons are gagging for some more action, and decide to pick on the Cardassians, using some rather pathetic excuse. The Federation, ironically, steps in to

For a change, a *Trek* alien with a bumpy forehead!

DS9 had better watch out for those pesky ol' Romulans too!

defend the put upon space Nazis – and then, yep, you guessed it, all hell breaks loose.

So who ya gonna call? Worf, of course – still the Federation's only Klingon officer, and *DS9's* attempt to net erstwhile *Next Generation* viewers. Only time will tell if the gamble pays off, but it's interesting to see that the Federation Klingon is never allowed to dominate proceedings. Sure, he gets a decent chunk of the plot, and does a lot of agonising over loyalty (well, he *is* a Klingon), but events never revolve purely around him.

The overhaul of Sisko, which started about midway through last season, continues – and that doesn't just mean he's had a haircut. The more human, humorous and decisive Captain is shaping up well, and you can almost believe O'Brien when, at the end of the episode, he tells Worf that, with Sisko, he'll "be learning from the best".

The rest of the regulars are on top form, each getting a decent slice of the action and a few good character moments. But it's Garak and Gul Dukat who snap up all the best lines in a script that manages to balance humour, angst and action better than usual. "Way of the Warrior" thankfully keeps the moralising, soul searching and pompous speeches to digestible bite-sized lumps.

The main problem is that too much of the action happens "off-stage", and some major events are handled rather flatly – Sisko announces that the Klingons have withdrawn from the Khitomer Convention like he's announcing a delay on the 10:20 from Paddington. The result is a preponderance of talky expository scenes which rarely suggest the urgency of the situation.

Let's be fair, though. Putting up with a lot of "off-stage" action must be worth it if it means the producers can save money for one big showdown – and "Way of the Warrior" delivers that in style. As things build to a head, DS9 not only has to defend itself from outside attack, but the crew are forced into hand-to-hand combat with Klingon boarding parties. The result is a brilliantly cinematic, explosive climax to what can be seen as the pilot episode of a relaunched series.

B+

Klingon military discipline: "Get yer 'air cut!"

X-FILES SEASON THREE

SPECIAL AMERICAN PREVIEW

Production company: **Ten-Thirteen for Fox**
Producer/Creator/Writer/God: **Chris Carter**
Starring: **David Duchovny, Gillian Anderson**
Showing: **Weekly in the US**

Text: **Adrian E C Petford**

If you've been wondering why all your friends have spent the last few months huddled in corners excitedly whispering about "the boxcar," then you're obviously missing out on one of the most anticipated events of the year. It may still be far into our future, but Stateside the third season of *The X-Files* is already underway.

We last saw Fox Mulder facing certain death trapped in a burning boxcar, torched by the malevolent Smoking Man in a last-ditch bid to cover evidence of the conspirators' misdeeds. It's been an agonising wait, but at last we now know how Mulder escapes! (Those of us with dual-format video and friends in the US, that is. Sorry!)

Actually, as with the season two opener "Anasazi" before it, the main plot in season three's first episode "The Blessing Way" is far more important than the resolution of the cliffhanger, which is thankfully swiftly dispensed with – just as well, really, as it's not entirely convincing. An all-too convenient underground cavern, presumably leading off from the boxcar, is a familiar cliché to fans of science fiction television! Disappointed viewers should be reassured that they won't have long to wait for a far superior cliffhanger, leading into the second episode, "Paper Clip," which sees two major characters locked in a shock face-off. What's more, the resolution here is stunning.

As season three progresses, the on-going conspiracy storyline seems to be expanding in intriguing new directions. The Smoking Man appears to work not for some covert US government agency, as suspected, but an international "consortium" that has several major governments in its pocket. Even more terrifying is what they have been so desperate to conceal for the last 50 years – a vast genetic engineering programme, based on Nazi research, and using alien tissue and technology recovered at Roswell in 1947. Chillingly, they may even still be using so-called abductees for test experimentation...

Chris Carter has cleverly linked all the episodes involving UFOs, cloning and abductions into a subtle masterplan that has wide implications for the future of the series. Aliens may indeed be out there, but most of what we have seen appears to be the work of much more earthly forces. Or, at least, that's the implication – you can never be quite sure with *The X-Files*.

This strong running plot is balanced by some enjoyable character touches. Gillian Anderson fans will be pleased that Scully has the first episode almost to herself, with one particularly good scene seeing Dana undergoing hypnotic regression to the time of her abduction. As usual, we get some tantalising hints, but the treatment fails to draw out the whole truth of what happened...

Other highlights include the Smoking Man finally having to answer for his failures – it's deeply unnerving to see such a threatening character reduced to near-panic, but this stresses just how powerful his superiors must be. Skinner's role is prominent, and you'll cheer when he stands up to Cancerman – and wins!

The guest cameos so far have been a roll-call of favourite characters, but one in particular stands out. Internet-watchers may have been horrified at news of Deep Throat's return, but fortunately the expected cop-out doesn't take place – he is neither a clone, an impostor or any other form of doppelganger. Still, it's great to see Jerry Hardin back again.

Other plot threads? Well, Scully's family re-appears, and we witness again their unique attitude towards dying relatives (remember "Beyond the Sea", where Melissa was conspicuously absent at her father's funeral?), while a computer tape containing files on the secret project puzzles too. Curiously, the hacker who downloaded it placed a "copy-protection device" on it so it can't be duplicated – *just* what you'd do if you held the only copy of vital evidence that could bring down several governments, eh?

Minor failings aside, this is an excellent pair of episodes. While leaving many questions unresolved, and asking more, they provide enough answers to be satisfying – for the moment. The new insights into the depths of the conspiracy continue to fascinate too. Like last year, it seems Chris Carter's episodes will be the ones worth waiting for.

B

The plot thickens in the third season of *The X-Files*. Watch for the bit where Frohike, upset at Mulder's "death", goes round Scully's apartment to commiserate, and gets her out of bed...

Mulder's family history is further explored – and there's chilling news of Samantha's disappearance.

Alan Hughes

The month in TV

THIS MONTH WITNESS THE RETURN OF THE AVENGERS, A CHILLING ADAPTATION OF BRAM STOKER'S DRACULA, PLUS WE TAKE A LOOK AT WHAT'S COMING SOON TO A TV NEAR YOU, AND THE UK TERRESTIAL TV TOP TEN.

THE AVENGERS & THE NEW AVENGERS

Production company: **ABC Television Network/**
Starring: **Patrick Macnee, Diana Rigg, Gareth Hunt, Joanna Lumley**
Showing: **Channel 4, Tuesdays, 6pm; BBC2, Fridays, 6.30pm**

The Avengers: **"The Cybernauts"** B-

The New Avengers: **"House of Cards"** B+

Text: **Matt Bielby**

Great old science fiction shows are cropping up all over the schedules at the moment – and with them are being dragged a few of the not-so-greats too. *The New Avengers*, the '70s *Avengers* revival, co-starring coffee

Emma Peel relaxing in a coffin borrowed from the next review.

man Hunt (as hard man Gambit) and Lumley (as the high-kicking Purdey), isn't recognised as a classic show, but it's one I have fond memories of, and I'm mighty pleased to see it back.

Unfortunately, the episodes are being shown out of order, so I was shocked to discover that this early show – the first of the re-runs I've caught – was also the same first episode I saw as a kid in 1977! As with the original *Avengers*, *The New Avengers* is sometimes cut 'n' dried, 100% science fiction, sometimes borderline SF, and sometimes just a rather odd spy show. "House of Cards" is very much a spy show – Russian spymaster Perov (Peter Jeffrey) fakes his own death and reactivates sleeper agents, hidden around the home counties as Steed's friends, by sending them each half a playing card. "It's like finding out that Buckingham Palace has been leased to the Chinese," comments Purdey, somewhat bizarrely.

Although it's all a bit stupid, what surprised me most was just how much fun the show remains – funny, fast and boasting some great madcap imagery (a gym-slipped Purdey leading a team of dolly-bird "pop fans" in a *Benny Hill*-like chase will stick in my memory for quite some time). Another funny sequence has Steed's girlfriend looking over a collection of photos of Cathy Gale, Emma Peel, etc, as he comments, "Yes, a very frisky filly. I had to sell her to an Arab in the end." (He thinks she's looking at his nearby horse pictures, you see.) Oh well, maybe you had to be there...

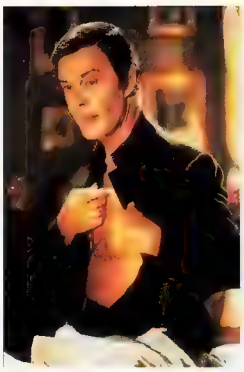
Following all this, Channel 4's black and white Mrs Peel episode from the original show is something of a disappointment. Macnee's Steed and Diana Rigg's Emma Peel are brilliant, of course – she looking particularly fetching in black leatner – but the set-bound production and humdrum plot (a superstrong assassin is bumping off industrial leaders, but turns out to be a robot – at east this one's genuine SF) fail to grab. Oddly, the whole thing opens out for some driving-around-the-countryside exterior shots right at the end – they might have made all the difference early on.

Two great shows, then – with the more recent one particularly entertaining. It's just such a pity I'm always in the pub at 6.30pm on Fridays...

COUNT DRACULA

Production company: **BBC**
Director: **Philip Saville**
Starring: **Louis Jourdan, Frank Finlay, Susan Penhaligon**
Showing: **UK Gold, Sat-Sun, 28-29 October, 9.15pm**
Text: **Mary Branscombe**

If you're looking for half-clad blood-spattered virgins screaming themselves silly at the sight of a pair of rubber teeth in the usual tacky vampire film, you'd



Louis Jourdan as Drac: more Bram Stoker than Bela Lugosi.

better think again. This is a Dracula that takes itself far more seriously.

One thing the BBC is really good at is classy and quintessentially English small-screen adaptations – and this is exactly what you get with *Count Dracula*. Don't expect exotic costumes, endless gallons of blood or grating American accents here; *do* expect an extremely accurate and atmospheric version that follows the book almost to the word, retelling Bram Stoker's classic tale of the battle against the charismatic and truly evil undead to chilling effect. The sense of menace builds slowly and surely, hand in hand with the growing distress and uncertainty of the alternately innocent and gormless Jonathan Harker.

Louis Jourdan's version of the Count is softly spoken, charmingly foreign, and suddenly and viciously dangerous, while Frank Finlay as van Helsing is avuncular, Germanic and infinitely knowledgeable. However, it's Jack Shepherd's obsessive, quirky lunatic Renfield – an effectively tragic character – who really shines through here. The lustful Lucy is repulsive and given to painfully loud screaming (fitting the Victorian image of a debauched woman perfectly), in contrast to the bright, brave and intelligent Mina – not at all your typical dim-witted vampire victim. You can see why the Count's after her, that's for sure (and she's certainly wasted on the gormless Harker). Stoker's point about the seductive charisma of evil comes across very clearly in this adaptation, as does the extreme eroticism of the vampire's kiss.

Frank Finlay as Van Helsing being avuncular and Germanic.

This is by no means the perfect adaptation, however, and has dated badly. There are no flashy special effects in this version, and the horror is for the most part understated – so much so that it's extremely hard to be scared by either the live, and obviously terrified, bat, or its obviously stuffed counterpart. The video distortion for the Count in hunting mode is pretty awful too. Nevertheless, the acting is exceptional and the story so strong that *Count Dracula* still grips. A classic adaptation, despite its faults. B+

Coming soon

Troma!
Bravo **Mondays, 10pm**
A short season of movies from the cult studio, including *Class of Nuke 'Em High, Chopper Chicks in Zombie Town, A Nymphoid Barbarian in Dinosaur Hell* and that old classic, *The Toxic Avenger.*

Fu Manchu
Bravo **Saturdays, 4pm**
Christopher Lee's five outings as Sax Rohmer's oriental mastermind. A film series wh.ch started out great and finished up... not so great.

UFO Documentary
Bravo **16 December, 8pm**
A look behind the scenes of a TVSF classic, as the secrets of Harlington-Straker Film Studios are revealed. Features an interview with Lord Gerry of Anderson himself.

Space:1999 Documentary
Bravo **23 December, 8pm**
A look at the series that was meant to be the UK's answer to *Star Trek.*

The Adventures of Superman
Bravo **Tuesdays, 11.25pm**
These are the original Max Fleischer cartoons from the 1940s, which cost $100,000 for each episode!

SF TV Top Ten

File under successful

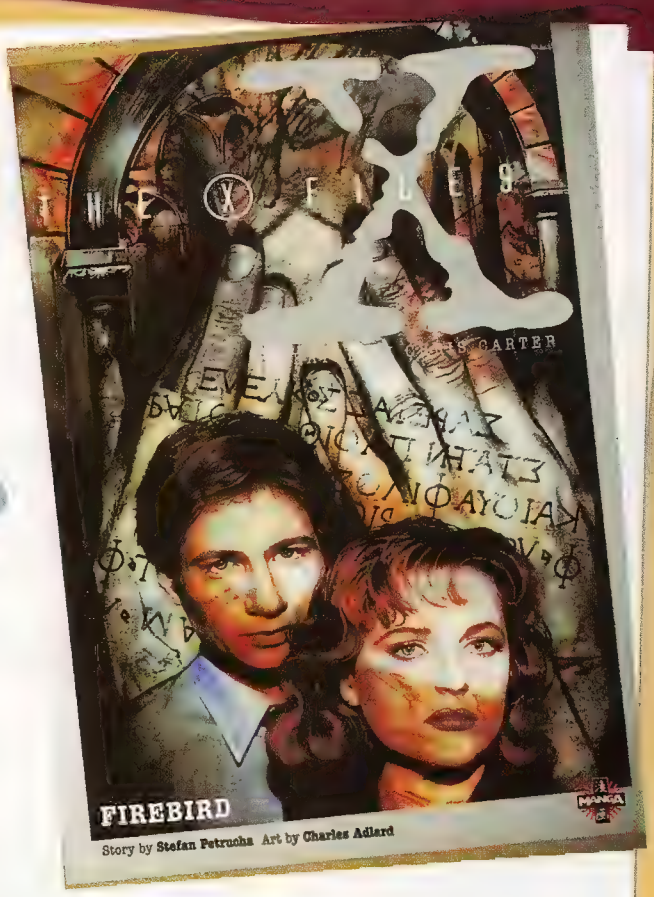
The X-Files is now doing so well that it could make BBC1's top 20, let alone BBC2's! ***Space Precinct*** has perked up after a slow start and is pretty much level-pegging with ***Deep Space Nine***, which could even be eclipsed by classic ***Star Trek*** soon as well. The other chart positions are taken up with the usual selection of schedule fillers and, of course, those all-too-familiar nostalgia trips.

The SFXclusive UK TV Terrestrial Top Ten Programmes

1 **Bliss** (ITV)
2 **The X Files** (BBC 2)
3 **Star Trek: TNG** (BBC 2)
4 **Star Trek: Deep Space Nine** (BBC 2)
5 **Space Precinct** (BBC 2)
6 **Star Trek** (BBC 2)
7 **The Avengers** (Channel 4)
8 **The New Avengers** (BBC2)
9 **Power Rangers** (GMTV)
10 **The New Adventures of Superman** (BBC1)

From the hidden files of the FBI

THE X FILES™



FIREBIRD

7 Uncanny Stories from the casebook of Agents Mulder & Scully

Deluxe graphic novel format
160 full colour pages £9.99

ON SALE 27 NOVEMBER FROM BOOK SHOPS EVERYWHERE

X X X

"This is a great-looking film – the character design is wonderful, ranging from the stick-like Jack to the bag-of-worms Oogie, while the sets are expressionism gone mad."

THE NIGHTMARE BEFORE CHRISTMAS

Prepare to be boggled with Tim Burton's weird but stunning animated fantasy

Distributor: **Touchstone Home Video**
Director: **Henry Sellick** (and not Tim Burton, as the publicity would have you believe)
Producer: **Tim Burton** and **Denise Di Novi**
Cert: **PG**
Release date: **Out now**
Running time: **73 mins**
Price: **£14.99**

Text: **MJ Simpson**

In an era dominated by computer visual effects, Tim Burton is keeping stop-motion animation alive and well. His first film, *Vincent*, was a stop-motion short, and he used the same technique to animate his bizarre monsters in *Beetlejuice*. *Nightmare*, however, is easily his *tour de force*.

This isn't actually Burton's first feature-length piece of stop-motion – that was *Mad Monster Party?* in 1966 – but it *is* by far the most complex and technically accomplished. The biggest innovation brought into play here is the use of tracking shots, which enable the camera to move through the stop-motion animated world as if it were real...

Jack Skellington is a typically Burton-esque hero – bloody weird! Here he frolics with his *inamorata*, the stitched together Sally. (Well, what do you expect from the guy who did the first two *Batman* movies?)

The story is, as with most animation, simple – but also, as with most Tim Burton films, wildly original. Jack Skellington, an inhabitant of Halloween Town, accidentally discovers the existence of another festival, called Christmas, with which he instantly falls in love. But when he decides to apply Halloween techniques to this most special of occasions, things go disastrously wrong. Meanwhile, the real Sandy Claus has been kidnapped by the evil (and brilliantly grotesque) Oogie Boogie. In order to save Yuletide, Jack has to rescue both Saint Nick and the lovely romantic subplot, Sally.

This is a great-looking film – the character design is wonderful, ranging from the stick-like Jack to the bag-of-worms Oogie; while the sets are effectively expressionism gone mad. Longtime Burton collaborator Danny Elfman's songs vary from the catchy to the instantly forgettable, but undoubtedly add to the production.

If there's a downside to all this it's that everything is very – perhaps *too* – American. Halloween is a much bigger festival in the US

ED WOOD

Distributor: **Buena Vista**
Director: **Tim Burton**
Starring: **Johnny Depp, Martin Landau, Patricia Arquette**
Cert: **15**
Release: **5 December** (rental)
Running time: **122 mins** (black and white)

Text: **James Dugan**

Ed Wood, the truish story of one man's fight to make a film, is a peculiar biopic. We see Ed struggling; we see Ed beaten down by disappointment after disappointment; we see Ed encouraged by his friends to battle on; and we finally get to see Ed realise his dream and complete a movie. But it's crap. It's _Plan 9 from Outer Space_ – and it's unwatchably bad.

But that doesn't matter. Ed and his friends know it's boffo. Ed and his friends believe in it. As Bela Lugosi (Martin Landau in astonishing form) says after the company is chased out of its own *première:* "It doesn't matter that I didn't see it. I know it by heart." And *Ed Wood* is a picture with heart. Its characters are warm, open and beautifully honest. (Even the wrestling match, where Ed meets Tor Johnson, is real.) You keep expecting them to come out and say, "Let's do the show right here in the barn!" Theirs is a world completely divorced from unpleasant reality.

(Unfortunately, the what-happened-to-them? biogs of the main characters tacked onto the credit roll is a mistake. You don't want to know what happened to Ed and friends afterwards any more than you want to know if Milo grows up.)

It's refreshingly difficult to criticise *Ed Wood* on any other level. Only in one scene, set aboard a ghost train ride, does Tim Burton the director intrude as Tim Burton the criminal responsible for the *Batman* films. The cast is uniformly excellent, the evocation of '50s off-Hollywood sharp, and the script funny and gently affecting by turn. The best jokes will pass you by if you've not seen the real things, but then *Ed Wood* doesn't go out of its way to invite casual passers-by.

This is easily one of the best films of last year, and loses none of its fabulous charm on video. Just one caveat though – under no circumstances be tempted to seek out the *real* films of Ed Wood after watching... 🎟

A

Ed Wood features superb performances, especially from Johnny Depp as Wood and Martin Landau, who won an Oscar as Bela Lugosi.

The hero – Jack Skellington – is brilliantly animated as he strives to woo the put-upon Sally for himself.

In his quest to discover the meaning of Christmas, Jack goes a little overboard on the equations...

anyway, and Burton's take on Yuletide is represented by snow angels and candy walking sticks, so if you're not a complete Yank-o-phile you might not be so moved by his choice of icons. Also, despite its PG rating, *Nightmare* isn't really a film for kids. Pre-teens won't appreciate it, and little toddlers will probably be terrified.

But don't get me wrong... I loved this, and the video will get a lot of repeated watching – at Chrimbo, Halloween or at any other time I feel like marvelling at the finest, most imaginative piece of animation to hit the screens for many years.

Unfortunately, there are two things you lose out on with this video release. One is the busy detail which goes into the more crowded scenes, and the other is the excellent short flick *Vincent,* which went out – completely unannounced as support to *Nightmare's* theatrical release last year. 🎟

A-

THE LANGOLIERS

If it's blobby, amorphous and in space it must be a temporal anomaly. Or so it says in our _The Next Generation_ technical manual.

The bloke who plays the prankster in _Lois and Clarke_ turns up as the unhinged, overstressed exec in _The Langoliers_.

Distributor: **Polygram**
Director: **Tom Holland**
Starring: **Dean Stockwell, Patricia Wettig, Branson Pinchot**
Cert: **15**
Release: **6 December** (rental)
Running time: **180 mins**

Text: **Dave Golder**

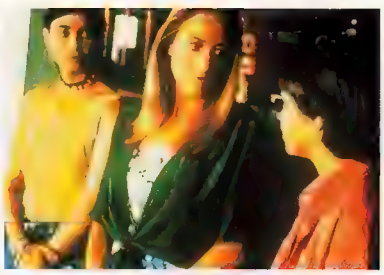
In the umpteenth TV mini-series based on a Stephen King novel, ten plane passengers wake up mid-flight to find that everyone else, including the pilots, have vanished. They've probably read the rest of the script...

Luckily, one passenger is an airline pilot (luck? Sounds like lazy scriptwriting to us) who manages to land them in Bangor, Maine (well, this *is* a King story). Unfortunately, there's no-one around at the airport either – and that's not the only thing that's strange. Sound doesn't carry. Matches won't light. Beer is flat. And something big and noisy is heading their way...

For the first half of the story, *The Langoliers* manages to hold the attention, thanks to some taut direction from *Psycho 2* and *Child's Play* helmer Tom Holland, and the fact that the initial mystery is intriguing. But expanding the original short story into a three-hour mini-series sadly serves only to highlight its more ludicrous elements (passenger Dean Stockwell making some quantum leaps of logic to deduce what's going on being but one of them). Throw in some sad love interest subplots, and the result is occasionally cringeworthy.

Worst of all, though, are the Langoliers themselves – computer-generated flying sultanas which look like rejects from *Roger Rabbit. Very* disappointing. 🎟

C



Probably the best thing about _The Langoliers_ is that the irritating teenage kid gets skewered to death.

TALES FROM THE CRYPT PRESENTS DEMON KNIGHT

Billy Zane leads an army of the undead (featuring chaps like this one below) in his so-gross-it's-funny attack on a Sadler-defended hotel...

Distributor: **Universal**
Director: **Ernest Dickerson**
Starring: **Billy Zane, William Sadler, Jada Pinkett**
Cert: **18**
Release: **8 December** (rental)
Running time: **88 mins**

Text: **Matt Bielby**

Let's call this film a "fast-moving, rock 'n' roll comedy horror" – a genre perhaps best exemplified by *Reanimator, Dan O'Bannon's Return of the Living Dead,* and, towering above them all, *Evil Dead II.* In other words, this is good sick fun – a non-stop rollercoaster ride of characters running around, spitting out wisecracks, and getting ripped limb-from-limb by ugly monsters. Highlights include a punch that goes right through a cop's head, an old woman who gets her arm snapped off, and a hero who gets his heart ripped out. It can't be all bad.

But then it isn't all good either. The problem is the glib, soft-core nature of the whole enterprise – a hangover from the original US TV horror anthology show which inspired it, *Tales from the Crypt.* Presented, as on TV, by the zombie-like Crypt Keeper – a dead-ringer for Iron Maiden mascot Eddie, but with a worse line in puns – it's more concerned with trying to be clever-clever than genuinely shocking or inventive. This is fun while it lasts, but – like *Mortal Kombat,* or Chinese food – you've forgotten most of it an hour later.

The plot, such as it is, is a sort of supernatural *Assault on Precinct 13.* Two strangers roll into town – the scruffy, world-weary Brayker (William Sadler, best known as the villain from *Die Hard 2)* and the charming "Collector," played by Billy Zane, who soon reveals himself to be a demon of Biblical proportions. Brayker, armed with a key-shaped vial of Christ's blood, is the one thing that stands between humanity and a demonic invasion, and the film soon turns into a zombie siege of the church-cum-motel Brayker's holed up in, the residents quickly dying in numerous inventive ways.

A typical horror image – but while the film strives for classic blood 'n' guts effect, it mainly disappoints.

Sadler is suitably world-weary as our surprisingly ineffectual saviour, Zane is shallow, but always watchable, and the rest of the cast are so-much cannon fodder, save for a Ripley-esque heroine (Pinkett). I would tell you how it all ends, but it's a few days since I watched this now, and, to tell you the truth, I've forgotten quite what *does* happen... 🎞

RED DWARF:SMEG OUT

Distributor: **BBC Video**
Director: **Ed Bye**
Starring: **Robert Llewellyn, Craig Charles, Chris Barrie, Danny John-Jules**
Cert: **15**
Release: **Out now**
Running time: **55 mins**
Price: **£13.99**
Text: **Dave Golder**

Wringing yet more money out of SF fans with the money-mangler known as BBC Video, Auntie Beeb releases a sequel to last year's lucrative venture, *Red Dwarf: Smeg Ups.* But at least this time there's less emphasis on repetitive (and often unfunny) out-takes, and more of an attempt to provide fans with some decently interesting *Dwarf*enalia.

The bloopers still chew up most of the tape's (annoyingly short for £14) running time, however, and includes footage from (or rather not from... Oh, never mind) the first three seasons. But apart from the fact that this means Norman Lovett's Holly gets a look-in this time, the cock-ups are pretty much the same sort of humdrum stuff we got on *Smeg Ups* – fluffed lines, the odd prop falling over/apart/on top of someone, more fluffed lines, special effects going wrong, even more fluffed lines and, yep, a few more fluffed lines. It all gets a tad dull, frankly.

"Don't worry, sir. Just read the lines on the autocue and... Oh, ¢#∞§¶∂ƒ®!!! That's one for the next tape."

The padding material is, ironically, far more interesting. There's the full, original, never-seen-before, unedited song and dance routine of *Tongue Tied,* a rundown of continuity errors (one of which throws up some questions about Rimmer's parentage), a scene from season three that ended up on the cutting room floor, reports from the 1995 *Red Dwarf* convention and, best of all, footage from the episode "Backwards" run, er, backwards, so that you can hear what the club manager is really saying (and it isn't what you might think). It's probably the funniest moment on the whole video.

As before, Robert Llewellyn in full Kryten mode introduces the clips (intermittently aided by Craig Charles), but these links are irritating as often as they are amusing. The result is a video that certainly has its moments, but is ultimately more of an interesting *curio* for fans than actually entertaining. 🎞

© Rian Hughes

The month in VIDEO

PETER CUSHING, PATLABOR, POWER RANGERS, GREAT STUFF FOR THE NEW YEAR, AND GOOD OLD DOCTOR WHO...

THE ANDROID AFFAIR

CIC

Cert: **12**
Director: **Richard Kletter**
Starring: **Harley Jane Kovak, Griffin Dunne**
Release: **8 December** (rental)
Running time: **90 mins**
Text: **Stephen Applebaum**

You'd expect a film in which an android (Dunne) teaches an emotionally-repressed female surgeon (Kovak) to become more human to say something about the human condition, especially when it's based on a story written by Asimov.

No such luck. *The Android Affair* is a predictable romantic SF thriller which, unlike Aaron Lipstadt's vastly superior, similarly-themed 1982 movie *Android*, doesn't have a witty or intelligent enough script to compensate for bargain-basement sets and effects.

Set in the not-too-distant future, when surgeons hone their skills operating on androids designed with in-built bodily malformations, the film focuses on Dr Karen Garrett, a bright but cold medico who's persuaded to take her latest "lab rat", Teach 905, outside for 24 hours, before attempting to repair his dodgy ticker. Teach's lust for life proves so infectious, however, that Garrett quickly falls under his spell and into his bed, where he performs like the Duracell bunny. But unbeknownst to the loving odd couple, their relationship is being monitored...

Some interesting ideas underpin the action, but the script is so clichéd, the entire affair remains unconvincing throughout. Kovak's character goes from one emotional extreme to another with unseemly haste, and Dunne's android is just too human. It's a shame the film never turns into the comedy it constantly threatens to be.

C-

DOCTOR WHO: SURVIVAL

BBC Video

Producer: **John Nathan-Turner**
Director: **Alan Wareing**
Starring: **Sylvester McCoy, Sophie Aldred, Anthony Ainley, Hale & Pace**
Release: **Out now**
Running time: **74 mins**
Price: **£12.99**
Text: **Paul Beardsley**

When a leading character looks like he's been killed – and then pops up later on in the story, alive and well, I expect an explanation.

In episode three of "Survival" the Doctor is engulfed in a fireball after a pointless game of "chicken" on motorbikes. But just when you think the Doctor has definitely copped it – this was, after all, the last ever episode of *Doctor Who* – he turns up again, unharmed, on a nearby rubbish tip. What a con.

"Survival", the last new *Doctor Who* story screened – to date! Well, we live in constant hope...

It's a pity the show should end like this, because on the whole, "Survival" is rather good. Starting off in present-day Perivale, Ace's home town, it generates a sense of menace as youngsters go missing, locals talk about survival of the fittest, and black cats hang about looking malevolent.

Ace is abducted by the cats, who turn out to be dimension-hopping Cheetah people, and is taken to their planet. Once there, she meets up with members of her old gang and develops a worrying affinity for the place. The Doctor finds his own way to said world, and then has to guide everyone home without falling foul of his arch enemy, the Master.

"Survival" shows what can be done with a small budget, good direction and some fine performances. Occasionally creaky, but constantly watchable, it's a pleasing, if undistinguished, end to both the Ace/Perivale saga and the series.

B-

WHO TOO MANY?

SPECIAL DOCTOR WHO DOUBLE PACK

THE FIVE DOCTORS

Director: **Peter Moffat**
Starring: **Well, pretty much everybody who's anybody in *Doctor Who*...**
Release: **Out now**
Running time: **100 mins**

C+

THE KING'S DEMONS

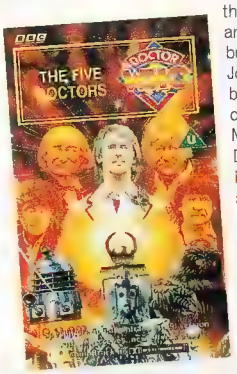
Director: **Tony Virgo**
Starring: **Peter Davison, Janet Fielding, Anthony Ainley**
Release: **Out now**
Running time: **60 mins**

B+

Distributor: **BBC Video**
Price: **£19.99 for the set**
Text: **Paul Beardsley**

If you want a legitimate copy of "The King's Demons", here's the good news: it's now out on video. The bad news is it's only available in this two-tape boxed edition, along with "The Five Doctors", a story that's already been out on video. Assuming you don't want, or already have, the latter, you're shelling out 20 quid for a two-episode story...

Ah, but *this* "The Five Doctors" is a special edition, with extra footage and new, computer-generated visual effects. They're minor changes, to be frank, but surprisingly effective, and do improve on an already rattlingly good story.

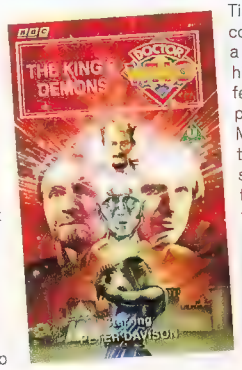


First broadcast on 25 November 1983, two days after the series' 20th anniversary, it features the fifth Doctor and his previous selves, numerous companions, UNIT, the Master, the Time Lords, a Dalek, the Cybermen, a Yeti, Rassilon, that stupid robot dog, and one or two new additions. The first three incarnations are scooped out of time and taken to the Death Zone on Gallifrey, while the fourth Doctor is accidentally trapped in a time eddy (it seems Tom Baker didn't want to appear in this story). While the first three make their separate ways to the Dark Tower at the heart of the Zone, the fifth Doctor has to uncover a conspiracy at the core of Time Lord society.

Yes, it's an exercise in nostalgia, with regulars past and present saying hello to each other. But it's also a genuine SF story that could only work in the context of a myth that's been created over two decades, and within the constraints of which actors are prepared to take part.

Oh, and ignore the *Who* anoraks who moan about the second Doctor's impossible knowledge re Jamie and Zoe's fate; "The Five Doctors" certainly makes as much sense as anything else made at the time, or that has done since.

The preceding story "The King's Demons", is a pseudo-historical affair where the Doctor, Tegan and Turlough arrive in England on 4 March 1215, only to have their suspicions aroused when they bump into King John, who should be in London that day signing the Magna Carta. The Doctor's investigations soon reveal an alien influence, and from there on in it's a battle of wits between the Time Lords.



This story lacks depth, and devolves into an unconvincing and confusing castle runaround. It's also rather derivative of the first Doctor's adventures, "The Crusade" and "The Time Meddler" – a court intrigue and a plot to change history. But it *does* feel as if it's taking place in the Middle Ages, and the verbal sparring between the Doctor and the Master is satisfying. Not a bad package, but the price is steep even if you don't have a copy of "The Five Doctors".

The month in VIDEO

HEATSEEKER

High Fliers

Cert: **18**
Director: **Albert Pyun**
Starring: **Keith Cooke, Gary Daniels, Tina Cote**
Release: **Out now** (rental)
Running time: **88 mins**
Text: **Steve Holland**

Albert Pyun is to B-movie science fiction what Hammer was to horror. In other words, low budget, but always slick and stylish fare. The cover to this one says it all: "From the director of *Cyborg* & *Kickboxer 2*". You can imagine Pyun pitching the movie: "It's called *Heatseeker*... And it's, er, like *Cyborg* meets *Kickboxer 2*..."

Unsurprisingly, then, it's about cyborgs and kickboxing – and who the hell needs a twist? Set in 2019, Pyun hasn't wasted any time on actually making things futuristic – outside of a handscanner that can identify you genetically, and the cyborgs themselves, it's clearly 1995. The means-to-an-end plot has a leading multi-national corporation, Sianon, desperately trying to bolster its share prices by staging (and then rigging) a kickboxing tournament – a sport where fighters are allowed a degree (up to 50%) of cyborg enhancement, sponsored by the world's cyborg corporations. That leaves the World Champion, Chance O'Brien, as the only 100% all-human challenger left. Sianon, naturally enough, has left nothing to chance (pun not intended) by bio-engineering its own fighting machine – Xao – to the peak of perfection. Oh, and it's kidnapped O'Brien's girlfriend to make sure he fights, and plonked a double-agent in his camp too.

As you'd expect, the fights are skillfully staged, but so numerous they almost flow into one – so unless you're really into kickboxing, be warned. Still, there's a certain black humour to the fight commentary, as each clash raises and lowers share prices. The big problem is our hero: *Cyborg* made a star out of Jean-Claude Van Damme, but Keith Cooke as O'Brien doesn't have the same fluid style, or screen presence. He does, however, end up butt naked, running through the streets. (God alone knows what Pyun was trying to achieve with *that*.) At least co-star Gary Daniels performs reasonably well, coming out of this a brighter star than ever. Surely he must be high enough up the straight-to-video ladder now to make the leap to big screen stardom?

"Right, whose turn is it to carve up the Christmas joint this year?" Angela gets her revenge.

NIGHT OF THE DEMONS 2: ANGELA'S REVENGE

20th Century Fox

Cert: **18**
Director: **Brian Trenchard-Smith**
Starring: **Bobby Jacobi, Amalia Kinkade, Zoe Trilling**
Release: **18 December** (rental)
Running time: **95 mins**
Text: **Dave Golder**

Take one kick-ass nun, a group of teenagers, a spooky house, a few demonic possessions, some bad taste-style cheapo gooey gore, gratuitous tit shots and a script in which the average length of a scene is only marginally shorter than the attention span of a goldfish, and you've pretty much got *Night of the Demons 2*.

It's Halloween, and the sadistic Sister Gloria at St Rita's Academy, a Catholic school for problem teenagers, organises a ball for the pupils – the true horror being that the music she organises includes Barry Manilow and Neil Sedaka! This drives a group of the teenagers to arrange their own party at the nearby Hyll House, a place that's reputedly haunted. Guess what? It's a reputation the place deserves, and it falls on Sister Gloria to battle the hordes of hell to rescue (what's left of) her group of errant pupils...

Gloriously dumb, and revelling in it, this low-budget schlock doesn't let things like a hackneyed plot, mostly duff acting, bland teenagers, laughably poor effects and thinly disguised misogynism stand in its way. Self-consciously wallowing in its own tack, *Demons 2* shows sparks of refreshingly witty black humour, backed up by frenetic direction, some deliciously bizarre characters and increasingly gross deaths.

Distinctly dodgy morally and philosophically it may be. Dreadful in terms of production values it most certainly is. But all the same it's pretty good fun.

PATLABOR 2: THE MOVIE

Manga Entertainment Ltd

Cert: **PG**
Director: **Mamoru Oshii**
Release: **Out now**
Running time: **109 mins**
Price: **£13.99**
Text: **Wil Overton**

In a medium that, more often than not, relies on purple-haired psychic teenagers, slobbering over-sexed demons and highly improbable technology to

A TASTE OF CUSHING

You can't help feeling sorry for video label A Taste of Fear. They bring out an exquisitely packaged collection of Peter Cushing films, directed by legendary UK horror directors like Freddie Francis. They make sure they're top quality prints with decent sound. They even include all the films' original trailers and release an extended version of *The Ghoul* never before shown in the UK.

The problem is, none of them is actually much good. Great examples of the genre, maybe; interesting from a historical point of view, sure; packed with appearances from cult fave actors, definitely; but crap all the same. At least with both A Taste of Fear and Terror Vision churning out the titles, classic horror collectors are going to be in hog heaven... (Also available, by the way, is the non-sf/fantasy *Masks of Death*.)

Peter Cushing – the man who could bring a touch of class to the ropiest of creaky horror films.

THE GHOUL

Cert: **18**
Director: **Freddie Francis**
Starring: **Peter Cushing, John Hurt**
Release: **Out now**
Running time: **94 mins**
Price: **£12.99**
Text: **Dave Golder**

The Cushing/Francis team, fresh from inflicting *Legend of the Werewolf* on the public, clearly decided to continue the torture with this plodding *Psycho* rip-off.

The structure is almost identical to Hitchcock's classic, but by setting it in the '20s, and making the villain a ghoul instead of a transvestite, they probably hoped nobody would notice. They needn't have worried. The turgid plot, bad sets, risible dialogue and histrionic acting distance it about as far from the subtleties of *Psycho* as a film could go.

Cushing plays Doctor Lawrence, an explorer from the East with a secret hidden away in the upstairs room of his English mansion. When Alexandra Bastedo (not so fresh from *The Champions*) calls at the mansion after she gets lost in mist on the moors, she finds out what that secret is – and comes off worst. The audience, of course, has already guessed the secret – the title of the film rather gives it way. It's a bit like calling *Psycho* "Knife-Wielding Cross Dresser".

The most interesting thing about *The Ghoul* is seeing John Hurt as the manic manservant Tom, and Don Henderson as the

Hardware ahoy! But *Patlabor 2* is less blood 'n' guts 'n' boobs than yer average anime movie.

wow its audiences, it makes a refreshing change to come across some Japanese animation that strives for a serious, intelligent story within a realistic setting.

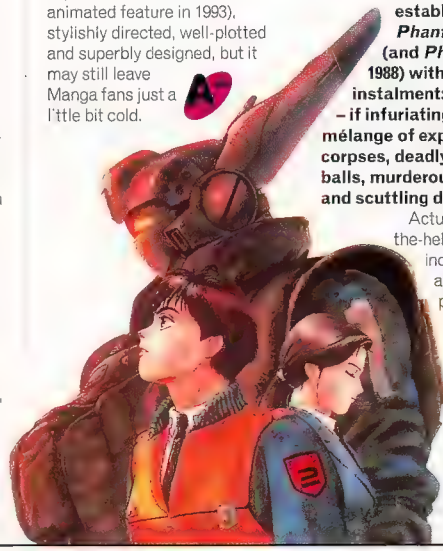
Okay, so *Patlabor 2* has more than its fair share of "mobile suits" – those giant exo-skeletons so beloved of anime – but this time they're somehow more believable; functional workhorses of society that, with only a slight push of the imagination, you could easily believe to be part of everyday life come the film's "future" of 2002. Well, in Japan anyway.

As usual, not everything's rosy in 21st century Tokyo. Following the destruction of a United Nations team of Labors (the name coined for the "suits" – Patlabor = Patrol-Labor), and an attack on Yokohama bridge by what appears to be US planes, the government and military face terrorist activity that threatens to force the country to its knees. Meanwhile, we learn that the regular *Patlabor* characters (remember, this came from a Manga, TV and OVA series as well as the previous film) have all gone their separate ways, leaving only police chiefs Goto and Nagumo to sort things out.

All this, although beautifully animated, involves a fair deal of pondering and discussion, so those expecting the usual Manga fare of smash first, swear later should beware. This is not action anime, but by ignoring most of the team until the end, it misses out on the camaraderie which held the first film together so well.

There's no doubting that this is superior anime (picking up a Japanese award for best animated feature in 1993), stylishly directed, well-plotted and superbly designed, but it may still leave Manga fans just a little bit cold.

A



The director of *Patlabor 2* has gone on to helm "the most expensive anime movie since *Akira*" – see page 71.

Phantasm 3: Lord Of The Dead

Guild Home Video

Cert: **18**
Director: **Don Coscarelli**
Starring: **Angus Scrimm, Reggie Bannister, A Michael Baldwin**
Release: **Out now** (rental)
Running time: **86 mins**
Text: **Stephen Applebaum**

This film's director, Don Coscarelli, sticks closely to the formula that he established with *Phantasm* in 1979 (and *Phantasm 2* in 1988) with this third instalment: an enjoyable – if infuriatingly illogical – mélange of exploding corpses, deadly chrome balls, murderous morticians and scuttling dwarves.

Actually this what-the-hell's-going-on? incoherence has always been part of the fun, not to mention a shrewd way for Coscarelli to leave things vague enough to warrant making another sequel. Pretty clever strategy, that.

What plot there is has Mike (Michael Baldwin) being kidnapped by the Tall Man (Scrimm), and incarcerated in his mortuary-cum-laboratory hideaway. Luckily, Mike's old friend Reggie Bannister (Bannister) is still on the scene, and sets off in pursuit of the lanky body snatcher. En route, Bannister has a near-fatal run-in with three comic low-lifes who look like refugees from a Troma movie, stops off at a house inhabited by the evil flip side of Macaulay Culkin in *Home Alone*, and picks up a battling babe who comes on like a cross between Cleopatra Jones and Grace Jones.

Most of the gruesome action is played for laughs, and Coscarelli certainly hasn't lost his touch when it comes to filming exciting sequences featuring flying balls that attach themselves to victims' foreheads and drill into their brains. And, of course, the film is left intentionally open-ended, so you can be sure that there'll be a part four. The thing is, you might just have to wait another seven years for it to be released... Ah well, patience is a virtue and all that.

B

Rita Repulsa is relegated to a supporting role thanks to the awesome villainy of Ivan Ooze.

Mighty Morphin Power Rangers: The Movie

Fox Video

Cert: **PG**
Director: **Bryan Spicer**
Starring: **Jason David Frank, Steve Cardenas, David Yost**
Release: **Out now**
Running time: **92 mins**
Price: **£14.99**
Text: **Stephen Applebaum**

String together three episodes of the TV series, and you've pretty much got *Power Rangers: The Movie*. Okay, they probably spent a couple of dollars more on the special effects and stunts, but in almost every other way, the big screen version of *Power Rangers* is the most faithful transition from television to cinema since *Dad's Army*.

Tacky as hell, it steadfastly refuses to take itself seriously, and ends up the perfect conversion. Basically, if you like the TV series because it's so kitsch, the movie version delivers the same kick.

Even so, you can't help stopping to wonder just why

Ghoul. But as the fog billows and the bumpkin policeman warns characters to "stayawayfromthere, zirrrrrr," you realise just why production company Tyburn, who made *The Ghoul*, never managed to become the new Hammer...

D

Legend Of The Werewolf

Cert: **18**
Director: **Freddie Francis**
Starring: **Peter Cushing**
Release: **Out now**
Running time: **87 mins**
Price: **£12.99**
Text: **Dave Golder**

It's amazing the difference Peter Cushing can make to a movie. For the first half hour or so, *Legend of the Werewolf* (1974) is a ramshackle, deplorably old-fashioned werewolf yarn. But as soon as Cushing appears as a Parisian police surgeon, gleefully waving aortas at stuffy officials, things become watchable.

Catherine had always wanted to meet the lead singer from her favourite band, Supergrass.

As far as the plot goes, the movie is lamer than a recently-kneecapped pelican. Diligently wading through all the lycanthropic clichés, about the only concession *Legend of the Werewolf* makes to originality is casting Cushing as a coroner rather than a detective. Gosh, how brave.

For a mid-'70s film, the handling of the horror is ridiculously coy, and the werewolf is little more than a bloke with particularly bad glam-rock sideburns. A dodgy prologue, complete with tacky travelogue-style voice-over, is followed by a series of blandly directed set pieces, populated by bizarrely unlikeable characters. The worst offender is Ron Moody, who's apparently doing a dodgy impression of old man Steptoe.

Only Peter Cushing brings any degree of life or convincing enthusiasm to the proceedings, and he definitely provides the lion's share of half-decent moments. His verbal sparring with the madame of the local brothel, for instance, is very nearly entertaining.

Originally planned by Hammer as a sequel to its own equally tedious *Curse of the Werewolf*, *Legend* was eventually produced by Tyburn films instead. Unfortunately, you're left wondering why they bothered.

D

The Creeping Flesh

Cert: **18**
Director: **Freddie Francis**
Starring: **Peter Cushing, Christopher Lee**
Release: **Out now**

Cushing's old mucker Chris Lee shows up as a scientist developing Electrical Wave Theory. Of course.

Running time: **87 mins**
Price: **£12.99**
Text: **Jeremy Clarke**

Victorian scientist Professor Hildern (Cushing) returns from his New Guinea expedition with a humanoid skeleton in tow, which he believes belongs to a giant missing link candidate. However, the skeletal finger begins to sprout flesh...

Meanwhile, his insane wife has just died in an asylum, run by his rival Christopher Lee, who's developing an Electrical Wave Theory.

The first half hour of this '72 horror flick is impressive, despite constant forelock touching. After that, credibility disintegrates, as Hildern's daughter bursts into her late mother's forbidden room, sees posters of the Folies Bergeres, dons low-cut dresses and transforms into an East End good time girl...

Otherwise, this is a run-of-the-mill, but efficient shocker. Cushing is on top form, and who can resist a film with a skeleton coming to life?

C

The month in VIDEO

so many children have taken the *Power Rangers* characters to their hearts. They're as bland a bunch as ever graced American kiddie TV – they make the teenagers from *Saved by the Bell* look like Shakespearean character studies – and could hardly be expected to carry a 92-minute story on their own.

Luckily, they don't have to. Superhero movies usually sink or swim on the strength of their villains, and *Power Rangers* has one hell of a baddy in the shape of Ivan Ooze (Paul Freeman), a purple fiend accidentally unleashed upon Angel Grove when the egg in which he's been buried for millennia is unearthed by a group of construction workers.

Quickly taking over the lair of stock villains Rita Repulsa and Zedd, Ooze releases a horde of purple slime monsters to distract the Power Rangers, then wrecks the HQ of Zordon, the Power Rangers' mentor, leaving the old boy for dead. It's then up to the Rangers to travel to the distant planet of Phados in order to replenish their powers, and bring Zordon back from the dead, before Angel Grove is destroyed by Ooze's ectomorphicons – computer-generated mechanical monsters that take the Rangers into a whole new sphere of special effects wizardry.

Yes, of course the film is every bit as dumb as it sounds, but the stunts are enjoyably over-the-top, and the action almost non-stop. Kids'll love it, and dads won't mind missing the test match too much – especially when Gabrielle Fitzpatrick appears as a scantily leather-clad warrior-witch. She makes the sexless Power Rangers seem even wetter than usual.

B

Street Fighter: The Ultimate Battle

20.20 Vision

Cert: **12**
Director: **Steven E de Souza**
Starring: **Jean Claude Van Damme, Raul Julia, Kylie Minogue, Wes Studi**
Release: **Out now** (rental)
Running time: **100 mins**
Text: **Trenton Webb**

Like a dog chasing its own tail, *Street Fighter* never appears to know why it's doing what it's doing, but carries on doing it all the same. As a film of the Capcom coin-op, *Street Fighter* fails to play up the inventive one-on-one fighting of that game, and sticks so close to its rigid cast requirements that all de Souza's strengths (cracking scripts and explosive spectacle) are neutered.

Carry On Up The Coin Op, as *Street Fighter* should have been titled, pitches eleven and a half characters from the computer game into an idiotic plot. M Bison (Raul Julia) has kidnapped a bunch of peace-keepers and is demanding a $20 billion ransom. Captain Guile (Van Damme) swears to get them back, and enlists the help of cardboard cut-outs (Kylie Minogue and co) to help. Much shooting ensues, the good guys win and a castle explodes.

The result is (yet) another vacuous Van Damme vehicle. Admittedly, the lad isn't given much to work with. The visibly ailing Julia can't carry the final fight and goes camping instead; the supporting cast do their best to mangle de Souza's witty script; while the action and effects just inject tedium.

Van Damme in the worst movie of his career, *Street Fighter*. And that takes some doing...

Edited with MTV-esque blip-vert banality, *Street Fighter* fails to show any respect for its audience, expecting them to accept rapid cuts between the ensemble cast in lieu of tension and pace. And the belief that the video game generation can't cope with more than a minute of narrative proves a fatal error, rendering any character interaction inoperative, and action scenes incoherent.

Street Fighter is beaten in the live action arena by *Mortal Kombat* and in the authenticity battle by the Japanese anime version. Made to cash in on a coin-op craze that peaked two years ago, it now appears merely shallow, two-dimensional, and crap.

D-

***Suspiria* – possibly the most famous film from Italy's horror maestro Dario Argento.**

Dario Argento's World of Horror

A Taste Of Fear

Cert: **18**
Director: **Michele Soavi**
Starring: **Dario Argento**
Release: **Out now**
Running time: **75 mins**
Price: **£10.99**
Text: **MJ Simpson**

Although made in 1985, this looks more like a '70s movie than a documentary. It's a mixture of dubbed interviews and behind-the-scenes footage from various works by the man dubbed "the Italian Hitchcock".

Argento's contribution to horror cinema is undeniable, his CV including *Inferno, Tenebrae* and *Suspiria,* all of which are represented here. There's also footage from his more arty projects, such as *Cat O' Nine Tales* and *Four Flies on Grey Velvet,* and plenty of behind-the-scenes stuff from *Phenomena,* starring a young Jennifer Connelly! But be warned – the tape includes some gory shots, even if, out of context, they're more laughable than scary.

Director Soavi is a genre name in his own right, and one of numerous Italian fright-meisters who owe their careers to the Roger Corman-like Argento. Don't expect much from the presentation of this film, but the content more than makes up for it. Argento is an incredibly influential director, so this particular offering is recommended to horror fans and movie-buffs in general.

B

The Black Cat

Redemption
Video/Widescreen

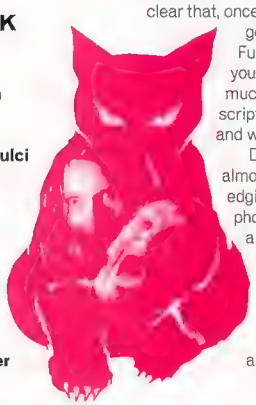
Cert: **18**
Director: **Lucio Fulci**
Starring: **Patrick Magee, Mimsy Farmer, David Warbeck**
Release: **Out now**
Running time: **88 mins**
Price: **£12.99**
Text: **Dave Golder**

Forget post war neo-realism. Italy's main contribution to the world of cinema is the bloodbath horror flick – high on nastiness, low on budget, and one step away from a copyright lawsuit from George Romero. At the forefront of the early '80s spaghetti zombie wave was one Lucio Fulci, most famed for *Zombie Flesh Eaters* and *The City of the Living Dead*. With 1981's *Black Cat,* however, Fulci's made something revolutionary – a non-zombie movie.

This time the inspiration was Edgar Allen Poe, but, as the credit "freely adapted from" suggests, *The Black Cat* is less an adaptation of the horrormeister's short story than a story vaguely resembling it. There is a shift in tone, away from the visceral, unrelenting gore of Fulci's horror movies to something more brooding.

Patrick Magee plays strange old Mr Miles, the kind of English eccentric you tell your children to steer clear of. Not only does he wander around graveyards with a tape recorder, but he also owns a demonic cat with a passion for killing. Scotland Yard is called in, but it's an American photographer (Mimsy Farmer) who discovers the supernatural link between feline and fogie. The question is, who's controlling who?

The whole endeavour is surprisingly old-fashioned, and strangely low on gore. It has its bloody moments, but Fulci opts more for a doomy atmosphere, mainly with a ridiculous number of Leone-style close-ups of characters' (and cats') eyes. Unfortunately, it soon becomes clear that, once you take the gore away from a Fulci film, what you're left with isn't much cop – a corny script, incoherent plot and wooden acting.



Despite the almost tangible edginess, the lush photography and a brilliant performance from the cat, this film is hard to enjoy on any level.

C+

Coming soon

Batman Forever (retail) **3 Dec**
All change, on both sides of the camera, for the third Bat-flick.

Judge Dredd (rental) **18 Dec**
When Stallone announces, "I am the law!" it sounds more like Inspector Clouseau than Dredd.

Tank Girl (rental) **22 Dec**
Disappointing comic strip translation that doesn't have the pazazz of the original.

Star Trek Generations (retail) **27 Dec**
On the small screen, this looks little more than a murkier version of the TV series. But despite gaping plot holes and most of the *Next Gen* crew being redundant, it's fun.

The Shadow (retail) **27 Dec**
Alec Baldwin stars as the '30s supernero with the power to "cloud men's minds" – access to large quantities of cider, no doubt.

Doctor Who: The Monster of Peladon (retail) **27 Dec**
Pertwee's penultimate story is the one with the six-armed, one-eyed, trill-voiced alien, non-*Who* fans will be pleased to hear.

Time Cop (retail) **2 Jan**
Jean Claude Van Damme in nonsensical time travel actioneer.

Terminal Force (rental) **10 Jan**
Brigette Nielsen stars (no jokes about her co-stars, please) as a Schwarzenegger-style battle-hardened warrior from the future.

The X-Files (retail) **15 Jan**
Fox is promising big things for its next set of *X-Files* releases... Turn to Strange Tales this issue to find out what they are!

Blake's 7 (retail) **5 Feb**
Seasons three and four available on budget until 31 July only.

Star Trek Deep Space Nine 4.1 (retail) **26 Feb**
The excellent season four opener.

SF Video Charts

A question of relevance

One video that's actually selling rather well at the moment, but we excised from our chart because, well, because we can, is the new *Star Trek Trivial Pursuit* game. These games, eh? They come here, they take up our chart positions... I don't know. Bubbling just outside the top 10 (it never seems to be very far away) is *Highlander*, this time in its widescreen version. And just behind that is its second sequel, proving that some people never take any notice of critics. More fool them, we say...

HMV The HMV SF Top 10

1 **Star Trek: Voyager** (CIC)
2 **Star Wars** (Fox)
3 **Return of the Jedi** (Fox)
4 **The Empire Strikes Back** (Fox)
5 **Stargate** (Polygram)
6 **Red Dwarf** (BBC)
7 **Doctor Who** (BBC)
8 **Mortal Kombat** (Sony)
9 **Street Fighter II** (Manga)
10 **Mad Max** (Beyond Vision)

Tel: 0181 950 7970
Fax: 0181 950 7970

CARDS INC UK/USA

22 Brooke Way • Bushey
Heath • Herts • WD2 3LE

STAR TREK VOYAGER SEASON II

107 Card Set	£11·50
Voyager Skymotion	£45·00
Chase Sets	Call for Prices

GOLDEN EYE

90 Card Set	£11·50
36 Pack Box	£39·99
9 Card Bond Composite Chase Set	£24·00
6 Card Gadgets Set	£30·00
3 Card Golden Eye Chase Set	£25·00

The X-Files®

X-Files Trading Cards

released 15.9.95

72 Card Set £10·00
Chase Card Sets
6 Card Foil £35·00
4 Card Chrome £12·00
Parallel Silver 72 Card Set £40·00
36 Pack Box £39·99

The X-Files®

DECIPHER INC

STAR TREK ALTERNATE UNIVERSE
25.NOV.95 36 PACK BOX £75·00

STAR WARS COLLECTABLE CARD GAME
1.JAN.96 36 PACK BOX £75·00

All prices are for limited boxes
Limit – 1 box per order

CALL FOR SET PRICES

DECIPHER INC

Star Trek customizable card game
Complete factory set contains 2 unissued cards as well as full silver bordered card set. Boxed in a large tin with a limited numbered certificate £100

STAR TREK COMPLETE SETS

GENERATIONS	£10
NEXT GENERATION EPISODES 1	£15
NEXT GENERATION EPISODES 2	£10
NEXT GENERATION EPISODES 3	£10
25TH ANIVERSARY SERIES 1	£15
25TH ANIVERSARY SERIES 2	£15
DEEP SPACE 9	£12
DEEP SPACE 9 FACTORY SET	£15
NEXT GENERATION	£9
MASTER SERIES I	£9
MASTER SERIES II	£15
VOYAGER I	£12
VOYAGER II	AS ABOVE

WANTED
STAR TREK WEETABIX CARDS
25p EACH PAID

ALL PRICES INCLUDE POSTAGE & PACKING
NO CREDIT CARD ORDERS
CHEQUES AND POs TO ABOVE ADDRESS
MAIL ORDER ONLY
PLEASE ALLOW 14 DAYS FOR DELIVERY

TOPPS STAR WARS GALAXY 3
COMPLETE SET
£15 DUE MID NOV

LOST IN SPACE
LIMITED NUMBERED 50 CARD SET
£15

TWILIGHT ZONE
LIMITED NUMBERED 13 CARD SET
£10

Metallic Impressions

STAR WARS
EMPIRE STRIKES BACK

Limited Production

A 20 metallic card factory set displayed in a large full colour tin with a certificate of the individual number of set
Full colour film photos

£36.99
Post Paid

Metallic Impressions

STAR WARS
DARK EMPIRE

Limited Production

6 metallic card factory set displayed in an attractive colour tin

£16.00
Post Paid

NEXT MONTH

RETURN OF THE JEDI WIDEVISION
GALAXY SERIES 3
X-FILES SERIES 2

"Nimoy comes across as endearingly self-effacing, but you still can't help feeling he's holding back on the juicier material..."

I AM SPOCK

No, I am, honest... Leonard Nimoy reveals what really makes the Vulcan tick

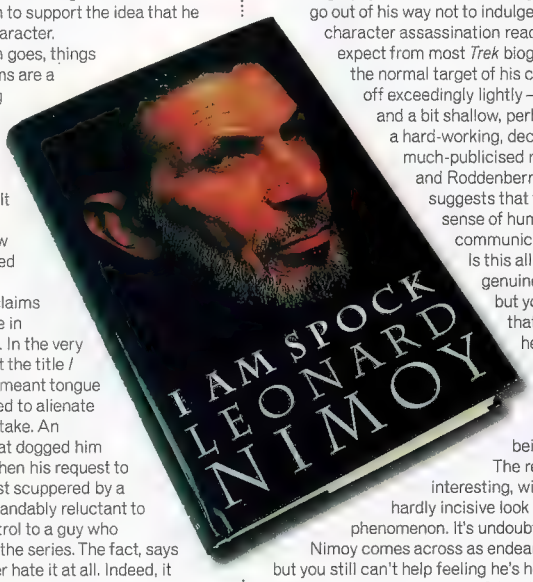
Author: **Leonard Nimoy**
Publisher: **Century hardback**
Price/page count: **£16.99, 333pp**
ISBN: **0-7126-7691-0**

Text: **Dave Golder**

So is he or isn't he? Leonard Nimoy can't seem to make up his mind. Back in 1975 he published *I Am Not Spock*. Now, however, he reckons he *is* Spock. What the hell's going on?

It would be easy to view Nimoy's change of heart in cynical terms. In the middle of the '70s, it seemed unlikely he'd ever want to play the Vulcan again, yet he was still typecast in the role – *I Am Not Spock* was clearly a way of saying, "Hey, look, give me a chance to do other parts!" The fact that he turned down a role in the proposed *Star Trek Phase 2* project around that time, and then, apparently, requested that Spock be killed off in *Star Trek 2* (after the critical slating the first film received), would also seem to support the idea that he was frustrated with the character.

Now, popular wisdom goes, things have changed. The *Trek* films are a respected, money-spinning franchise, and Nimoy has become a highly successful film director, partially through his association with *Star Trek*. It would seem logical to assume, then, that he's now quite happy to be associated with the pointy-eared one.



Logical, but untrue, claims Nimoy, who wastes no time in setting the matter straight. In the very first chapter he argues that the title *I Am Not Spock* was always meant tongue in cheek, and never intended to alienate fans. It was, in short, a mistake. An important one too – one that dogged him right up until *Star Trek 3*, when his request to direct the movie was almost scuppered by a producer who was understandably reluctant to give so much creative control to a guy who apparently didn't even like the series. The fact, says Nimoy, is that he didn't ever hate it at all. Indeed, it wasn't even him who'd come up with the idea of killing off Spock in *Khan*...

So *I Am Spock*, apart from filling in the 20 year, six-movie period since the first book, is also an exercise in redressing the balance, using dialogues between himself and Spock – Nimoy leads us to believe that he really *does* have these internal conversations – to explore the influence the character has had on his life.

In the main, it's interesting stuff. There's a lot more *Trek* material in *I Am Spock* than you'll find in Takei's autobiography, for instance, although Nimoy seems to go out of his way not to indulge in the kind of character assassination readers have come to expect from most *Trek* biogs. Indeed, Shatner, the normal target of his co-stars' ire, comes off exceedingly lightly – prone to tantrums and a bit shallow, perhaps, but essentially a hard-working, decent bloke. And of the much-publicised rift between Nimoy and Roddenberry, the author simply suggests that they had a different sense of humour, which made communication a bit difficult. Is this all whitewashing or genuine? It's hard to tell, but you do get the feeling that when Nimoy says he owes both men a great debt for their parts in the formation of Spock, he's being sincere.

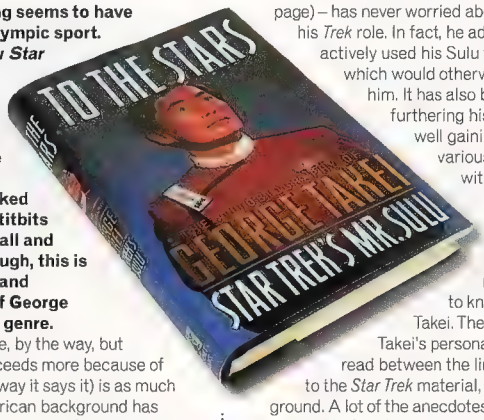
The rest of the book is an interesting, wittily-written, but hardly incisive look at the Spock phenomenon. It's undoubtedly a fun read, and Nimoy comes across as endearingly self-effacing, but you still can't help feeling he's holding back on the more controversial material. Tabloids looking for juicy gossip will be disappointed. This is the story of a man coming to terms with himself – to everyone else he's surprisingly generous...

TO THE STARS

THE AUTOBIOGRAPHY OF GEORGE TAKEI, STAR TREK'S MR SULU

Author: **George Takei**
Publisher: **Simon & Schuster trade paperback**
Price/page count: **£7.99, 406pp**
ISBN: **0-671-89009-3**

Text: **Dave Golder**



Shatner-bashing seems to have become an Olympic sport. With each new *Star Trek*-related autobiography – and there seem to have been more than there were members of the regular cast recently – the tabloids have gleefully picked out the juicy anti-Shatner titbits as if they're the books' be-all and end-all. In most cases, though, this is an unfair representation – and especially so in the case of George Takei's contribution to the genre.

To the Stars (horrible title, by the way, but then, the book in general succeeds more because of what it has to say than in the way it says it) is as much about how his Japanese/American background has shaped his life and career as it is about *Star Trek.* And a fascinating life it is, too.

While the approach is often more academic than actually moving, Takei does give a convincing account of what it was like being an Asian trying to live the American dream in the years following World War 2. The book begins by detailing his family's internment in something close to a concentration camp during the Second World War, and ends up with Takei getting his own star on Hollywood's Walk of Fame and becoming an unofficial spokesman for the American Japanese population of the US. And he happily acknowledges that without the phenomenon that is *Star Trek*, a lot of the things he has achieved would not have been possible.

Takei – unlike Nimoy (see the review on the facing page) – has never worried about being typecast with his *Trek* role. In fact, he admits that he has actively used his Sulu fame to get acting roles which would otherwise have been denied him. It has also been useful in furthering his political career, as well gaining him places on various official bodies dealing with racial issues.

The problem is, none of this is really very revealing about the man himself – you never feel you're getting to know the *real* George Takei. There are few mentions of Takei's personal life (you can't help but read between the lines...), and once you get to the *Star Trek* material, you're on very familiar ground. A lot of the anecdotes covered here you'll have heard before (some are duplicated in Nimoy's book), and only a few benefit from Takei's view of events. Yes, there are interesting snippets to be enjoyed – the fact that Shatner allegedly fouled up the filming of Sulu's promotion scene in *The Wrath of Khan* on purpose, for example – but on the whole the *Trek* coverage is surprisingly shallow. The Shatner-bashing bits are fun, though.

B

THE X-FILES: BOOK OF THE UNEXPLAINED VOLUME ONE

Author: **Jane Goldman**
Publisher: **Simon and Schuster hardback**
Price/page count: **£15.99, 331pp**
ISBN: **0-684-81633-4**

Text: **Nick Peers**

Don't make too much of the *X-Files* reference in the title – this is really just a ploy to get lots of people normally not into this sort of thing to read a book on the supernatural.

Touching on themes as varied as the afterlife, myths and, of course, UFOs, *The X-Files: Book of the Unexplained* sets out to cover real-life examples of the things that inspire the TV show. It introduces each theme by outlining a relevant first season episode, but otherwise the book's only references to the series come in the form of photos and assorted Mulder/Scully quotes scattered about the place.

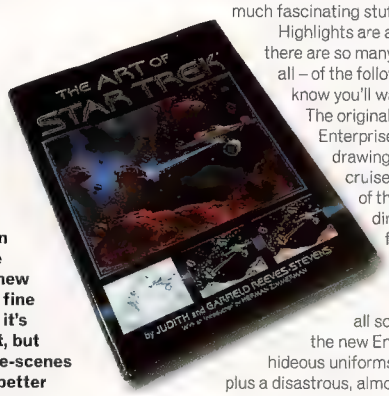
Glossily produced, this makes for a fascinating read in places, although Goldman's style seems inappropriately familiar at times. A few annoying typos don't help matters either. Still, fans of the weird will relish the more bizarre offerings.

B

THE ART OF STAR TREK

Author: **Judith and Garfield Reeves-Stevens**
Publisher: **Pocket Books hardback**
Price/page count: **£35, 298pp**
ISBN: **0-671-89804-3**

Text: **Matt Bielby**



These "Art of..." film and TV books are just great – in many ways seeing what "might have been" in terms of spaceship, costume and set designs can be more interesting than the films themselves – and this new *Star Trek* volume is another fine example of the type. In fact, it's better than any of the recent, but similar, *Star Wars* behind-the-scenes books, not because it's any better produced, but simply because the material here is less familiar.

Sure, it's a tad thin textually – little's put into context, so you get references to the new, heavily made-up Klingon appearance designed for *Star Trek: The Motion Picture,* but no explanation as to *why* it was done – but who really cares when the book's packed with so much fascinating stuff to root through?

Highlights are almost impossible to pick out, there are so many to choose from, but if any – or all – of the following appeal, then you'll just know you'll want this on your Christmas list: The original design sketches for the Enterprise, including an early model; drawings for the first Klingon battle cruisers; sketches of teenage versions of the original *Trek* characters (a direction they might have taken for the animated series); sketches and models from the aborted *Star Trek: Phase 2* project touted in the mid-'70s; all sorts of *TNG* designs, including the new Enterprise, Geordi's visor, some hideous uniforms, and a great open-plan bridge; plus a disastrous, almost-there-but-not-quite, version of the USS Voyager that, apparently, they almost went with. Scary...

A joy, then, and I know Dave and I are going to be fighting over the office copy...

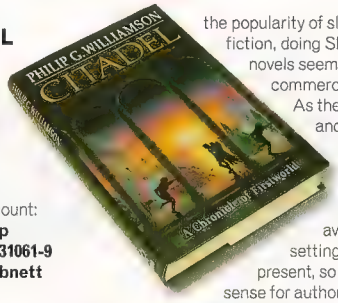
A

Ran Hughes

The month in BOOKS

Newies from Terry Goldkind, Storm Constantine and Asimov, plus some great Xmas present picture books...

Citadel



Author: **Philip G Williamson**
Publisher: **Legend hardback**
Price/page count: **£16.99, 289pp**
ISBN: **0-09-931061-9**
Text: **Dan Abnett**

***Citadel* is a return to form for Williamson's wily hero, Ronbas Dinbig, successful merchant, clandestine lover, spy, apprentice magician and psychic sleuth. As with the earlier novels, the setting is Firstworld, a rich and detailed fantasy mileau that, like most others of its kind, is helpfully rectangular – and thus the perfect shape for the map you get in the intro section.**

Firstworld is not dazzlingly original, cut as it is from the whole cloth of post-Baggins fantasy, but it has a degree of solidity and frankness, a refreshing dirty realism.

But that suits Dinbig just fine. His adventures are mysteries, with him sleuthing his way, often reluctantly and almost always dangerously, through the knotty plots. Given the popularity of sleuth fiction, doing SF detective novels seems a good commercial idea. As the Morses and Poirots of this world slowly eat up all the available settings in the present, so it makes sense for authors to look further afield. Ellis Peters hit the mark with Cadfael. And with *Citadel* Williamson's gone one better.

His world, more (deliciously) Vance, Lieber and Howard than either Tolkien or Donaldson, is tight and solid, and Dinbig is handsomely flawed.

A little slow to start, and sometimes a little too pleased with itself, *Citadel* is an involving read, with a quite unnerving "doppelganger" plot, a psychotic villain and a genuine flare for suspense.

B

Dinotopia: The World Beneath

Author: **James Gurney**
Publisher: **Dorling Kindersley hardback**
Price/ page count: **£17, 160pp**
ISBN: **0-7513-7031-2**
Text: **Matt Bielby**

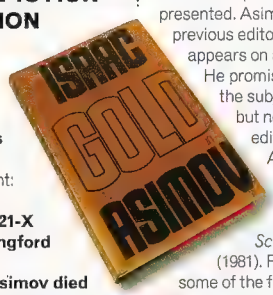
Sequel to the million-selling *Dinotopia*, the lavish pseudo-Victorian picture book depicting life on a lost continent, where men and intelligent dinosaurs live together in peace, *The World Beneath* has Christmas present written all over it – a beautiful-looking coffee-table book that tells an unimpressive story in spectacular fashion.

The *Dinotopia* books make use of the conceit that they're written from the genuine journals of one Arthur Denison. Victorian explorer and father of the teenage Will, who's discovered this amazing land and is desperately trying to keep it secret from the outside world. In fact, the story here isn't all that interesting – Arthur explores the extensive caverns beneath Dinotopia and discovers a dead civilisation that used mechanical dinosaurs, while Will rides shotgun with a party travelling through hostile Tyrannosaur territory – but the imagination and the beauty of the visuals more than make up for it.

Will, Arthur and the other humans are fairly stock characters, but some of the double-page illustrations are evocative enough to send young imaginations spinning off in a million other, much more interesting, directions. Recommended.

B+

Gold: The Final Science Fiction Collection



Author: **Isaac Asimov**
Publisher: **Harper Collins hardback**
Price/page count: **£14.99, 345pp**
ISBN: **0-00-224621-X**
Text: **David Langford**

When Isaac Asimov died in 1992, his publishers found themselves in a quandry. His Hugo-winning 1991 novelette "Gold" deserved pride of place in a collection. But he left only a handful of other uncollected stories, few of them substantial. What to do?

The answer: Scrape together all possible fiction (including puns and minor squibs), pad it out with introductions to anthologies, and round off with brief editorials from *Isaac Asimov's SF Magazine*.

These last pieces often contain interesting nuggets, despite crippling space restrictions, but are dismally presented. Asimov mentions a previous editorial which then appears on a later page. He promises to continue the subject next month, but next month's editorial is omitted. And three have already been reprinted in *Asimov on Science Fiction* (1981). Fortunately, some of the fiction is well worthwhile. "Hallucination" is a solidly old-fashioned SF story of an alien planet with Mysterious Phenomena – readable despite a shortfall of suspense. "Kid Brother" offers a new angle on an old (1950) Asimovian cautionary theme: That making robots utterly safe and lovable can lead to human tragedy.

"Cal" is another robot story whose initially slow-witted metal narrator seeks upgrading because he's been bitten by the same life-long bug as our author: The urge to write.

Finally, and most unusually, there's the inward-looking "Gold". Like Ngaio Marsh's last detective novel *Light Thickens*, this begins as a fictional meditation on achieving the perfect production of Shakespeare. Marsh picked *Macbeth* on stage; Asimov's choice is *King Lear* as a digitally enhanced, manipulated and subliminal-crammed "compu-drama." When it's done, a lowly author approaches the now world-famous compu-dramatist of *Lear*, suggesting he should adapt this SF story with an all-alien cast... which, we soon realise, is the central section of Asimov's *The Gods Themselves*. So the story interestingly dramatises his own ideas of how to film the unfilmable, and ends on a note of atypical modesty.

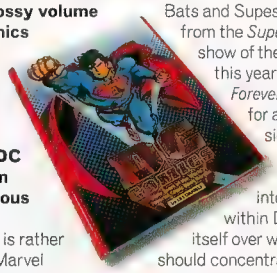
Read the book for "Gold," but in paperback.

B+

DC Comics: 60 Years of the World's Favourite Comic Book Heroes

Author: **Les Daniels**
Publisher: **Virgin Books**
Price/page count: **£30, 256pp**
ISBN: **1-85227-546-4**
Text: **Matt Bielby**

Les Daniels has written novels (three of them nominated for World Fantasy Awards), but he's best known for his reference books, in particular a highly impressive, glossy volume on Marvel Comics called *Marvel: Five Fabulous Decades of the World's Greatest Comics*. This DC Comics version makes an obvious follow-up.



The DC story is rather different to the Marvel one, and is divided by the book into seven sections, although it really splits into about four: The early days, which created the superhero, particularly Superman and Batman, and took them to war; the middle bit, where things got a little directionless and ridiculous, and (though it's not made explicit by the book) DC lost the plot, enabling Marvel to sweep in and take control; and, last, the heroes' rebirth in the late '80s, spearheaded by books like *Swamp Thing*, *The Dark Knight Returns* and *Watchmen*, which has left DC as probably the bravest and most innovative of the big comics publishers.

But you said four sections, I hear you protest. Well, yes, you heard right. The fourth section, spread throughout the book, details the various TV, movie and merchandise that have been inspired by the DC heroes, specifically (but not exclusively) Bats and Supes, ranging from the *Superman* radio show of the early '40s to this year's *Batman Forever*. This makes for an interesting side story – there's a thread of internal conflict within DC Comics itself over whether it should concentrate its efforts on the comic books, or simply on merchandising its most popular characters, for instance – and is illustrated by some brilliant finds, be it Batman bread from 1966 or stills from 1941's *Superman* cartoons. The illustrations are lavish, with hundreds of comic covers, panels and (sometimes) whole pages reproduced.

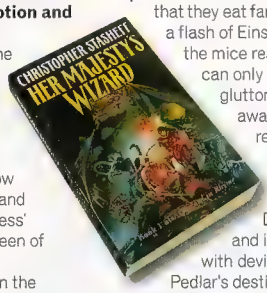
A great book, then – beautifully presented, well written, and packed with quotes. It's trying to cover a great range, so some stuff is skipped over, but it's still an excellent buy.

A

Her Majesty's Wizard

Author: **Christopher Stasheff**
Publisher: **Legend paperback**
Price/page count: **£5.99, 342pp**
ISBN: **9-780099-556817**
Text: **Simon Forrester**

Matthew Mantrell, bored uni student and Latin buff *(No wonder he's bored – Ed)* discovers an ancient manuscript in a library that he just can't decipher. On reading it aloud, he casts a spell, wibbly-wobbling his way to an alternate reality, a land where the boundaries of physics, emotion and religion collide.



Discovering the power to cast spells by reciting poetry off the top of his head, he embarks on a quest to overthrow the ruling tyrant and restore the princess' rightful title – queen of Merovence.

In an age when the Pratchetts and Rankins of this world have redefined fantasy, Stasheff doesn't give a toss. It's clichéd characters ahoy here, with a pseudo-medieval backdrop, evil sorcerers, questing knights, princesses, dragons, elves, wood-nymphs, witches, demons, saints, monks, nuns, priests, ogres, trolls, werewolves, hell-hounds and giants all busy jostling for your attention.

The fact that Matt could have turned the bad guys into toads in the second chapter doesn't, however, get in the way of a modestly written, enjoyable romp around the north-Mediterranean, in which no good guy ever dies unwillingly, and even the foulest creatures can be reconciled and befriended. At times sickly-sweet, embarrassing, contrived and/or conceited, this isn't a must-read by any stretch of the imagination. That said, it's a good place to start for those new to the genre.

C+

House of Tribes

Author: **Garry Kilworth**
Publisher: **Bantam hardback**
Price/page count: **£12.99, 430pp**
ISBN: **0-593-03376-0**
Text: **David Langford**

Garry Kilworth has already written successful animal fantasies from the viewpoints of foxes, wolves and hares. This time he's thinking small: Most characters here, including the hero, Pedlar, are mice.

Pedlar is a hedgerow rodent whose ancestral voices call him to an unknown destiny in the old House, a place as roomy as Gormenghast and inhabited by warring mouse tribes. In and around said domain roam deadly killers, including a shrew, an owl, a rat, two cats, and a psychopathic child who traps small animals to collect their skeletons. Older humans, known to mice as "nudniks", don't seem to threaten the mice. In fact, they may not even be intelligent....

The problem with nudniks is that they eat far too much. With a flash of Einstein-like insight, the mice realise that if they can only drive these gluttonous creatures away, the ever-refilling Larder will be all theirs! So the Great Nudnik Drive begins, and is carried out with devilish cunning. Pedlar's destiny is to deal with the aftermath.

House of Tribes is a witty story, full of neat ideas. Houses, it is thought, may be the empty shells of extinct giant snails. The book-eating mice in the Library can't read, but gain knowledge from odd volumes by inwardly digesting them. Racial memories warn of what to do when the exterminator comes. The dreaded Deathshead samurai mice use Ik-to, a lethal combat biting technique. And there are sensual prose poems on the Joy of Cheese.

A fast-moving fantasy with real charm.

A-

Fortress Manhattan

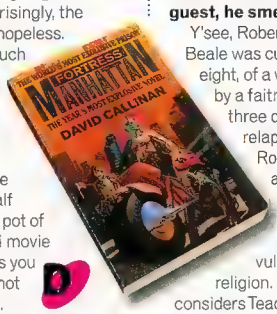
Author: **David Callinan**
Publisher: **Gollancz Horror**
Price/page count: **£16.99, 320pp**
ISBN: **0-575-06058-1**
Text: **Cavan Scott**

Money may not buy happiness in 21st Century America, but it can buy security. Manhattan has become a haven for the rich and famous, the poor being banished from the Island and forced to live in the surrounding wastelands, an area populated by the mutated descendants of genetic experimentation.

In an attempt to calm the decadent masses – and, of course, win the ratings war – Manhattan's media-empires begin to push peak-time entertainment to new levels. Johnny Raine, television's top presenter, is forced to travel into the murderous badlands to find freaks willing to take their own lives on his show, but as the debut of televised suicide approaches, worse evils come to light – unwittingly, Johnny becomes linked to an unearthly force waiting to feast on the souls of all humanity.

David Callinan's writing is pretty simple stuff: Take an embarrassingly clichéd plot, add some seriously psychologically-scarred characters, and fold in a generous helping of gore.

Hardly surprisingly, the result is fairly hopeless. This isn't so much badly written or overtly dull as simply incredibly familiar, apparently little more than a half baked melting pot of mediocre sci-fi movie script ideas. As you might expect, not recommended.

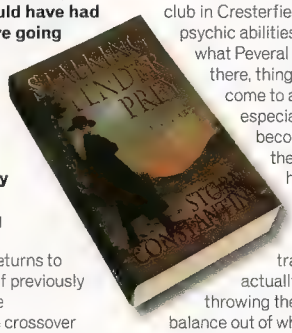


D

Stalking Tender Prey

Author: **Storm Constantine**
Publisher: **Signet Creed paperback**
Price/page count: **£5.99, 648pp**
ISBN: **0-45-118401-7**
Text: **Antony J Shepherd**

Storm Constantine first came to my attention at a convention in 1990, where I was so impressed by the talk she gave that I read the first book of her Wraeththu trilogy, *The Enchantments of Flesh and Spirit*, on the train home. Halfway through the journey, my scepticism and confusion soon turned to, "Wow! This is excellent!", and though her books vary in quality – "Calenture," for instance, could have had so much more going for it, while some of her writing can be a little clumsy – I've been a Constantiney ever since.



In "Stalking Tender Prey," Constantine returns to the angel motif previously explored in the angel/vampire crossover novel, *Burying the Shadow*. But while that earlier work was set in a fantasy world, this one is firmly set in the here and now – Yorkshire, to be precise.

This is the tale of Peveral Othman, renegade member of a race called the Grigori, descendants of angels whose ruling class, the Elozhihim, have been meddling in human affairs since the dawn of time. On leaving the town of Cresterfield (a name I constantly misread as "Chesterfield") after a sex-magick rite ends in death and disaster, Peveral travels to the small village of Little Moor – a place filled with dark secrets...

Here he means to open the stargate which blocks the Grigori from The One, their source of power – it's a plan that acts as a powerful catalyst on the people of the village, restoring youth to the postmistress' old crone of a mother and awakening a homosexual relationship between the half-Grigori Owen and a psychic teenager, Daniel, among other things. When Owen takes Daniel to a goth club in Cresterfield, and Daniel's psychic abilities start to reveal what Peveral had done there, things begin to come to a head – especially when it becomes clear that the Elozhihim are hot on Peverel's tail, out to stop him dead in his tracks before he actually succeeds in throwing the cosmic balance out of whack.

Stalking Tender Prey ends with sacrifice, sex, magic, the arrival of an angel army and an apocalyptic battle – yet it isn't an ending at all, really. This is, after all, but the first book of a meaty trilogy – and one that I, for one, can't wait to continue.

A

A Sickness of the Soul

Author: **Simon Maginn**
Pubisher: **Corgi paperback**
Price/Page count: **£4.99, 332pp**
ISBN: **0-552-14250-6**
Text: **Jeremy Clarke**

Robert is an investigative journalist who writes news stories cast in simple black and white terms – after all, they're the kind that sell. So when he chances to hear a radio talk show with a religious motorbike cult leader called "Teacher" as guest, he smells a story...

Y'see, Robert's Grandma Beale was cured, at the age of eight, of a walking difficulty by a faith healer; but then, three days later, relapsed. As a result, Robert has a grudge against what he sees as the false hope offered to the vulnerable by religion. Since he considers Teacher is offering this, he wants to close him down. When Robert poses as a candidate for Teacher's healing he finds himself imprisoned, along with several others, until such time as Teacher considers Robert ready – but ready for what?

Fascinating characters, with subtle names like Fuckyou, Loverman and Stroker, enable Maginn to construct a rock-bottom society of human detritus exploited by the highly manipulative Teacher. When Robert eventually returns to his cosy home in Ealing, only to find the cult's pull too strong, it's the closest the book gets to true horror – but then that's not really the point. No, it's tense waiting games that are high on this author's agenda, and they make for gripping reading too.

B+

Headcrash

Author: **Bruce Bethke**
Publisher: **Orbit paperback**
Price/page count: **£5.99, 343pp**
ISBN: **1-85723-352-2**
Text: **Paul Beardsley**

A cyberpunk novel by the guy who invented the word "cyberpunk" sounds good, right? Right...

Kicked out of Monolithic Diversified Enterprises, Jack Burroughs is compelled to do a job for an unknown client somewhere in cyberspace. He expects to be double-crossed, but, with a million dollar fee at stake, he takes the chance.

The problem with VR is that it's already old hat – Stanley Weinbaum was writing about it in the '30s. Bethke at least gives us some choice technical snippets when he's being serious, but this leads us straight into the big problem – the author, it seems, is afraid he'll lose his readers if he's serious for more than half a page. After reflecting for a short paragraph on the plight of a man with cerebral palsy, for instance, he cuts himself off with the crass remark, "But enough on that fun topic." So why bring it up in the first place? Why reiterate the oldest office jokes in existence? And why does Jack have to insert a cucumber-like VR interface up his arse? Yes, I know – to get a cheap laugh.

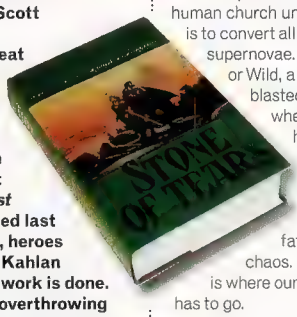
A relentlessly and crushingly unfunny book. Avoid.

D+

The month in BOOKS

Stone of Tears

Author: **Terry Goodkind**
Publisher: **Millennium**
Price/page count: **£17.99** (hardback); **£12.99** (trade paperback), **703pp**
ISBN: **1-85798-283-5**
Text: **Cavan Scott**



With the defeat of the evil wizard Darken Rahl, as chronicled in the excellent *Wizard's First Rule* (reviewed last issue) series, heroes Richard and Kahlan believe their work is done. However, in overthrowing the Dark Lord, Richard has only succeeded in ripping the veil that separates the dead from the living, and the ruler of the underworld is slowly, but surely, asserting his new-found control.

Before the natural balance can be restored, Richard is captured by a holy order intent on training him to use his gift of sorcery, and Kahlan must contend with her people's growing hatred of all things magic. As time passes, the apocalyptic prophecies, which have been guarded by the wizards for centuries, seem about to be fulfilled...

Once again, Terry Goodkind delivers an original and absorbing saga filled with exceptional characterisation. Unceasing action and gripping suspense are guaranteed to hold your interest, although if you've missed the first book of the trilogy you may find the novel on the confusing side, crammed, as it is, with all sorts of references to past events. Still, as a whole, this series is proving itself worthy of attention, and I, for one, am looking forward to the next instalment.

B+

The Wild

Author: **David Zindell**
Publisher: **HarperCollins hardback**
Price/page count: **£15.99, 477pp**
ISBN: **0-246-13776-2**
Text: **David Langford**

This big, bold, exhausting SF epic is the second part of "A Requiem for Homo Sapiens." Book one was the substantially fatter *The Broken God*, itself a sequel to Zindell's hefty debut novel *Neverness*. And it seems there's more to come.

The large-scale action revolves around far-future gods, some of whom used to be men and women who are now "vastened" in computer form and spread across entire star clusters. One, the Silicon God, is a hate-filled rogue, AI, which has manipulated an ancient human church until its mission is to convert all suns into supernovae. Hence the Vild or Wild, a huge, nova-blasted sea of space where all the highly intricate mathematics needed for spaceflight collapse into fatal, fractal chaos. Naturally, this is where our hero Danlo has to go.

All he wants is to halt the destruction of suns, find his demi-god father, and obtain a cure for the vile plague afflicting his people. Dizzying journeys through mathematical space ("He came to rest on a branch of a decision tree") lead to three major planet falls. Each time, Danlo is tested almost to destruction – by a god, by a gestalt supermind and by that fanatical church. He wins through, but his three goals remain elusive.

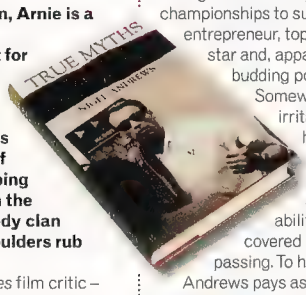
Zindell writes both colourfully and well, although sometimes to excess – straining at length for extra profundity and over-egging his lurid descriptions. For all the sound and fury of fine writing, *The Wild* doesn't advance its plot far enough to justify so many pages. Still, I'll certainly be reading the sequel.

B

True Myths
The Life and Times of Arnold Schwarzenegger

Author: **Nigel Andrews**
Publisher: **Bloomsbury hardback**
Price/page count: **£16.99, 284pp**
ISBN: **0-7475-2126-3**
Text: **Jeremy Clarke**

For an Austrian, Arnie is a pretty good advertisement for the American dream. Born the son of a policeman, he's now (by way of marriage) rubbing shoulders with the Shriver-Kennedy clan (well, their shoulders rub his elbows).



Financial Times film critic – and self-confessed "Arnie" fan – Nigel Andrews details the meteoric rise of the *True Lies* and *Total Recall* star from middle-European obscurity through various bodybuilding championships to successful entrepreneur, top Hollywood star and, apparently, budding politician.

Somewhat irritatingly, however, the films and Arnie's on-screen abilities are covered merely in passing. To his credit, Andrews pays as much attention to the turkeys – films like *Hercules in New York* and the execrable *Kindergarten Cop* – as he does to the masterpieces, like *Terminator*.

Strangely, however, the most impressive material concerns not so much Arnie himself as the problems Andrews has with Arnie's publicist trying to organise face-to-face interviews – ultimately they never actually get to meet.. This lack of one-on-one material means that Andrews has to rely on secondary sources for his own research.

Nevertheless, the book occasionally throws up some interesting snippets, especially about Arnie's early Austrian background and pre-Hollywood bodybuilding career. And the extensive bibliography is, well, extensive. But while the result is readable as a sociological treatise, it's obviously not the book Andrews had planned at the outset.

C-

A History Maker

Author & illustrator: **Alasdair Gray**
Publisher: **Penguin paperback**
Price/page count: **£5.99, 239pp**
ISBN: **0-14024-803-X**
Text: **Paul Beardsley**

This is one of those books that gets labelled "fiction," placed on the shelves marked "contemporary literature", and ends up with rave reviews from literary types who wouldn't touch SF with a bargepole. Despite the fact that this is, quite definitely, SF.

Its set on Earth in the 23rd Century. A benign matriarchy rules, the largest political unit being the self-supporting homestead. Domestic needs are catered for by the house powerplant, an artificial biological entity capable of synthesising tea, engine parts, a copy of David Lindsay's *Voyage to Arcturus* – virtually anything, in fact... Men, of use only as sperm-carriers, occupy themselves by fighting in televised war games, where survivors use nanotechnology to replace lost limbs.

Roughly three quarters of the book tells the story of Wat Dryhope, who has survived such a war defending Ettrick against Northumbria, and has emerged a hero – the ironically named "History Maker" of the title – and target of those who would have the world return to the Bad Old Days of indiscriminate warfare.

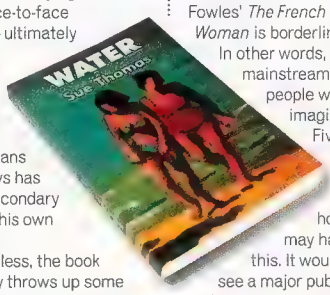
The remaining quarter is taken up with notes on each chapter, giving lengthy explanations of the story's historical context, technology, and so on. There's also a glossary of Scottish terms for the benefit of "Sassenachs".

Unfortunately, these notes are intrusive, and, as a result, the story is less engaging than it might have been. It seems not everybody can write SF.

B-

Water

Author: **Sue Thomas**
Publisher: **Five Leaves Publications**
Price/page count: **£7.99, 164pp**
ISBN: **0-907123-51-1**
Text: **MJ Simpson**



Unless you recognise the author's name – "Oh, that's the woman who was nominated for the Arthur C Clarke award a couple of years back" – there's nothing about the packaging of this book to suggest that this might be a genre novel. Ostensibly, *Water*'s an examination of a mother-daughter post-divorce relationship, but there's rather more to it than that...

Ruth, the mother, takes as a lover a merman – a psychological construct based on a sailor she once met. Much of Thomas' skill lies in her ability to always leave us in doubt as to whether this lover, named Ruari, is some sort of elemental water-being, the figment of a disturbed woman's very vivid imagination, or what...

The story itself kicks off with a rather nasty patricide, then gets stuck into explaining how this situation came about, telling the story from many different points of view.

But there's more to *Water* than bare plot – for a start, there's the sheer literary delight of the book's Brunner-esque construction; not for Thomas the simplicity of a single, straight narrative. Flashbacks and fantasy sequences are jumbled together, and mixed with Thomas's distinctive use of non-fiction info-dumps. There's more than a good story here too – the creative use of literary structure enhances the characterisation and atmosphere without detracting from the (fairly simple) plot.

Water is borderline fantasy in much the same way that, say, Fowles' *The French Lieutenant's Woman* is borderline fantasy. In other words, this is a mainstream novel for people with an imagination.

Five Leaves not being a big-name publishing house, you may have to order this. It would be nice to see a major publisher pick it up and gives it the push it deserves.

A-

Best selling SF books

Jurassic Park 2 by any other name

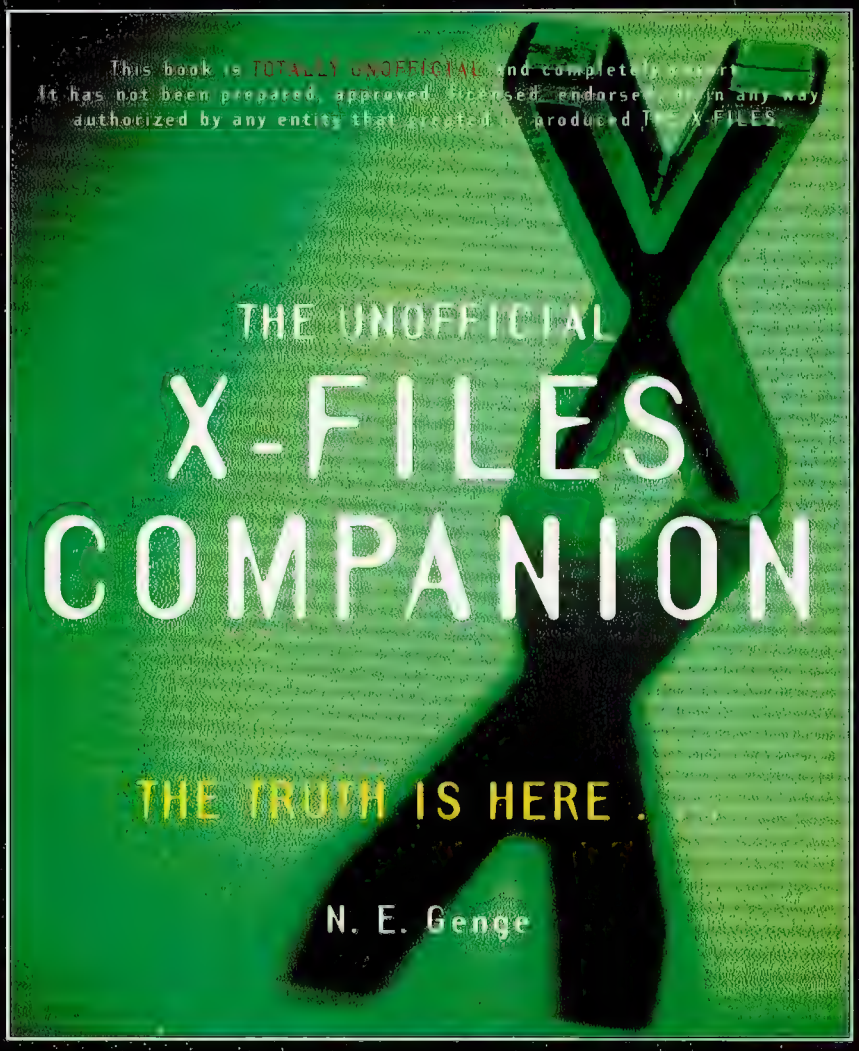
Yes, ***The Lost World*** is about dinosaurs – but, no, it's not by Arthur Conan Doyle. It's the confusingly titled sequel to *Jurassic Park* and, not surprisingly, it's gone straight into the Forbidden Planet book chart at number one.

Good to see Ken MacLeod's debut novel ***The Star Fraction*** doing so well (no doubt helped by the recommendations of his mate Banksie), and congratulations to young Mr Rankin on scoring a "double whammy!"

The Forbidden Planet SF Book Chart

1. **The Lost World** Michael Crichton (Century)
2. **Showdown at Centrepoint** Roger MacBride Allen (Bantam)
3. **The Star Fraction** Ken MacLeod (Legend)
4. **The Most Amazing Man Who Ever Lived** Robert Rankin (Doubleday)
5. **The Garden of Unearthly Delights** Robert Rankin (Doubleday)
6. **The Two Georges** Richard Dreyfuss and Harry Turtledove (Hodder & Stoughton)
7. **Necroscope: The Lost Years** Brian Lumley (Hodder & Stoughton)
8. **The Diamond Age** Neal Stephenson (Viking)
9. **Belgarath the Sorceror** David and Leigh Eddings (HarperCollins)
10. **The Flag In Exile** David Weber (Baen)

The truth is here . . . at last!


This book is TOTALLY UNOFFICIAL and completely unauthorized
It has not been prepared, approved, licensed, endorsed in any way
authorized by any entity that created or produced THE X-FILES
THE UNOFFICIAL
X-FILES
COMPANION
THE TRUTH IS HERE . . .
N. E. Genge

An illustrated guide to the mysteries, conspiracies and really strange truths behind the most explosive and talked about series on television. A book that goes behind the scenes, explains 'the deep information' behind each investigation, details the stories that never made it to the screen and answers the key questions about the X-Files:

What's really located in Area 51?
Where did the Fergee Mermaid come from?
What magazines might you find under Mulder's mattress?
And just how does Scully take her coffee?

£9.99 Paperback. In all good bookshops now

MACMILLAN

COMIC Reviews

"If you've read Vachss' books you'll know what the 'ultimate evil' this glossy mini-series refers to is – child abuse."

BATMAN: THE ULTIMATE EVIL

Andrew Vachss takes his turn with Batman...

Publisher: **DC Comics**
Writer: **Neal Barrett Jr** (from a novel by Andrew Vachss)
Artist: **Denys Cowan & Prentis Rollins**
Issue: **1** (of 2)
Price: **£3.70**

Text: **Matt Bielby**

Those who know the work of crime novelist Andrew Vachss will relish this. Writer of relentlessly grim and gritty, mainly New York-set, books with names like *Flood*, *Blue Belle*, and *Hard Candy*, his stories tell of "outlaws" living, street level lives invisible to the "straights" who exist around them. The writing is

Batman fights crime against children *everywhere*...

...with case worker Debra Kane his uneasy ally.

beautifully concise, the action fast and ugly, the world it depicts hellish. The idea of him writing a Batman comic is enough to make the hairs on your neck stand on end.

If you've read Vachss' books, in particular the "Burke" novels, you'll have a fair idea what the "ultimate evil" this glossy mini-series refers to is – child abuse. Vachss, as well as a novelist, is a lawyer specialising in child abuse cases, and his hatred of the "freaks" responsible informs all his work. The danger for his crime novels is that his constant return to this highly uncomfortable subject – and his righteous anger with it – can come across as preaching. The effect is worse in a comic book, where there are so few words for the more pointed passages to lose themselves in, and, particularly, in a comic book *adapted* from a Vachss story, where the whole thing isn't handled perhaps quite as deftly.

That said, this remains a powerful comic – Vachss certainly knows a lot about his subject, and though this is a lot more restrained than his regular novels, he still holds little back. Denys Cowan's art is good but, by current standards, unspectacular, but it's the dialogue that carries the story – "What I'm trying to tell you is you have sick confused with sickening," the beautiful child protection worker tells a curious Bruce Wayne. "Sure, he loves that child, the same way he'd love a juicy steak – for the pleasure it gives him. Nothing else. It's not sick, Bruce, it's evil."

You can see how it was tempting for Vachss to write a Batman novel and allow this comic to be adapted from it – it's a chance to reach a new audience. Unfortunately, the toned down nature of the enterprise denies it the power of, say, *Blue Belle*, even if it still stands head and shoulders above most regular comic fare.

B+

The month in COMICS

A new series from Vertigo, a Star Wars two-parter, plus coming soon and the charts.

INDUSTRIAL GOTHIC

Publisher: **Vertigo** (DC Comics)
Writer: **Ted McKeever**
Artist: **Ted McKeever**
Issue: **1** (of 5)
Price: **£1.50**

Text: **Matt Bielby**

Ted McKeever has one of the most distinctive art styles in comics – even if some say he stole much of it from the Argentinian artist José Munoz – and an unusual take on the world, best known from series like *Metropol*.

He likes big, dirty cities, lonely, isolated characters, ugliness over beauty. *Industrial Gothic* is definitely science fiction, taking place, as it does, in a New York-like metropolis, where being "ugly" is a crime – everyone who refuses cosmetic surgery is condemned to live in a vast prison on the edge of town. Issue 1 of *Industrial Gothic* tells of the escape of Uncle Pencil and his girlfriend, the legless, armless Nickel Pepper, who he carries in a harness on his back. It ends with them out in the real world, and goodness knows where it'll go from here...

B

Ted McKeever specialises in odd art – and stranger characters.

Coming soon

Seekers into the Mystery **Dec**
With *The Invisibles* being something of a commercial (if not critical) failure, the Vertigo line looks to *Moonshadow* writer JM DeMatteis and a revolving group of artists to provide the next *Sandman*. It's all about "man's search for meaning", apparently...

Vamps: Hollywood & Vein **Jan**
Elaine Lee and Will Simpson's motorbike hooker vampires – comics answer to the vampire Lestat – return, this time to the City of Angels.

STAR WARS: EMPIRE'S END

Publisher: **Dark Horse Comics**
Writer: **Tom Veitch**
Artist: **Jim Baikie**
Issue: **1** (of 2)
Price: **£1.85**

Text: **Matt Bielby**

Dark Horse's *Dark Empire* saga, begun in *Dark Empire I* and *II*, both much longer mini-series painted by the remarkable Cam Kennedy, comes to a conclusion with this tight two-parter, illustrated by Jim Baikie in impressive fashion.

The colours seem muddier than is usual with his work, and writer Veitch, while continuing to plot impressively, has a flatness to his words that can annoy – this would be better if it didn't read so much like someone telling you the bare bones of adventures that happened long ago – but this is stirring stuff.

B-

Best-selling Comics

X-pelled!

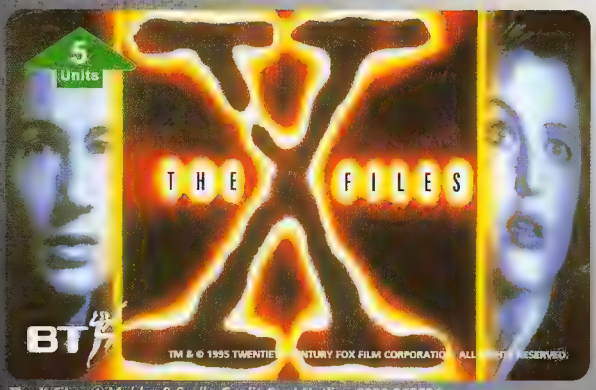
With the ***X-Men*** titles now banned from our comics chart in an unfair attempt to make each month's listing interesting, Marvel's performance looks much less impressive. ***Spawn*** has its moments and consistently good art, but it's great to see such traditional weak sisters as ***Wonder Woman*** and the disappointing (sales-wise) ***Invisibles*** making an appearance, alongside the latest spin-offs from ***Babylon 5*** and ***Star Wars***...

1 **Spawn** #36 Image
2 **Star Wars: Heir to the Empire** #1 Dark Horse
3 **Batman** Ghosts #1 DC
4 **Underworld Unleashed: Devils** #1 DC
5 **Babylon 5** #11 DC
6 **Wonder Woman** #104 DC
7 **Last Avengers Story** #1 Marvel
8 **Thor** #492 Marvel
9 **The Invisibles** #15 DC
10 **Superman: Man of Steel** #51 DC

LIMITED EDITION PHONECARDS

THE TRUTH IS OUT THERE..

The X-Files: ① *Ball.* Credit Card Hotline 0990 200681



The X-Files: ④ *Mulder & Scully.* Credit Card Hotline 0990 200684

The X-Files: ⑤ *Scream.* Credit Card Hotline 0990 200685

INFORMATION HOTLINE: 0990 200 681

Cheques and Postal Orders payable to Broadsystem Ventures Ltd. All enquiries must enclose SAE for a reply. All prices include VAT.
Send your order to: **The X-Files Phonecards, PO Box 1803, London NW1 8NQ. Fax: 0171 284 5200.** Allow 28 days for delivery from release dates.

ORDER NOW TO AVOID DISAPPOINTMENT

Name of cards	Release date	Cost	No. of cards	Total cost (£)
The X-Files: ① *Ball*	Nov 95	£8.95		
The X-Files: ② *Hand*	Nov 95	£8.95		
The X-Files: ③ *Paranormal*	Feb 96	£8.95		
The X-Files: ④ *Mulder & Scully*	Feb 96	£8.95		
The X-Files: ⑤ *Scream*	Feb 96	£8.95		
Special Offer: Full set of 5 cards	Feb 96	£39.95		

Postage and packing (UK): £1.00

TOTAL

Please charge my Credit Card (Access/Visa/MasterCard accepted)

Card no.

Expiry date /

Signature

Name

Address

Postcode Tel. no. SFX

MODEL Reviews

"Just shy of a foot long, this is a fair enough representation of the Enterprise D, if a bit stylised and lacking in detail, and painted to a bare minimum."

SPACETALK STARSHIP ENTERPRISE

It's almost a foot long, and it talks to you...

Distributor: **Bandai**
Price: **£34.99**
Released: **Out now**

Text: **Dave Golder**

The talking Borg we reviewed a few issues back had a bit of a limited vocabulary – just three phrases if memory serves. Bandai's latest vocal piece of *Trek* memorabilia, however, is much more chatty. Indeed, the talking Enterprise claims over 100 different phrases and sound effects!

There is a problem with this, of course: what "over 100" actually boils down to is probably around a dozen or so words, plus a few effects, which are cleverly mixed together to just about get up to the boasted figure. So you get "enemy vessel... engaging... tractor beam" or "enemy vessel... photon torpedoes... failing" or even "warning... tractor beam... failing." And then, perhaps, a few bleeps. Uncannily aware of grammatical construction, however, you never get "failing... engaging... warning... impulse", though I'm still not too sure what "enemy... weapon systems... secure" is supposed to mean. Perhaps they've taken their guns off them and locked them up in a night safe, or something.

Without going on too much about the "spacetalk" aspect of this model, I do feel it my duty to point out that this computer voice sounds nothing like Majel Barrett's distinctive tones from the show, though this might be a good thing – at least you won't have nightmares about Lwaxanna Troi invading your house. The sound effects are impressively realistic, however, if a bit on the tinny side. Volume and tonal controls would have been a welcome addition too.

To the rest of it, then. Bandai has got making models of the Enterprise pretty sussed by now, and this one is impressive, in an obviously plastic kind of a way. Just shy of a foot long, it's a fair enough representation of the Enterprise D, if a bit stylised and lacking in detail, and painted to a bare minimum. (Then again, we can't really complain – we've been too lazy to bother putting the provided stickers on to ours.) While this Enterprise isn't meant to be used as a toy – it's more a top-of-the-telly thing – it's still a bit of a shame that the only way to take it off the mount means revealing the cavity for the three 1.5 volt batteries that provide power for the vocals.

A fun toy, then, but fairly pricey, and the voice gimmick begins to grate after a while. If nothing else, you could always use it to play a new gambling game – what's it going to say next? – and it's certainly better than watching *The Great Escape* again this Christmas...

B-

Well, it certainly looks the part.

The month in MODELS

WE'RE A BIT SQUASHED FOR SPACE THIS MONTH, SO WITHOUT FURTHER ADO...

CLASSIC STAR TREK FIGURES

CLASSIC COLLECTOR FIGURE SET (original series) B
Manufacturer: **Playmates/Bandai**
Price: **£49.99**

CLASSIC FIGURES (STAR TREK: THE MOTION PICTURE) B
Manufacturer: **Bandai**
Price: **£5.99** each
Contact: **Any good toy/ model shop**
Text: **Matt Bielby**

The ultimate Christmas present for the sad Trekker in your life.

This being the time of year it is, we feel it our duty to point out potential Christmas presents, and we're all of a mind here that the majority of SFX readers would be chuffed with one of these *Star Trek* playsets.

In honour of this month's interviewee, George Takei, we've picked one that features Mr Sulu. All the gang are here, Scotty having just walked onto the bridge (no doubt with some complaint about how the ship's hull "cannae take it, cap'n" – unsurprising seeing as it appears to be made out of cardboard), while Spock is in uncharacteristic friendly mode.

The only problem is, this set's been knocking around for a couple of years now, and it's a bit pricey, so if you're after stocking fillers – or prefer your classic *Star Trek* figures in their movie outfits (albeit the dodgy pyjamas from *The Slow Motion Picture*) – then the individually wrapped versions may appeal.

NEW! SFX

BACK ISSUES

Order those SFX issues you might have missed. Each one comes at £3.50 UK, £4.50 Europe and £5.50 Rest of World (all prices include p&p).

SFX1
Tank Girl, Doctor Who, Creature Workshop, *Voyager* and *The Six Million Dollar Man!*
Code: **SFXB001**

SFX2
Judge Dredd, Gerry Anderson, *Proteus,* Jeff Noon and *Wonder Woman.*
Code: **SFXB002**

SFX3
Batman Forever, Congo, Babylon 5, Harry Harrison and Ed Bishop.
Code: **SFXB003**

SFX4
The X-Files, Christopher Priest, *Species, Blake's 7, Waterworld* and Adam West.
Code: **SFXB004**

SFX5
23-page TV feature, Lis Sladen, *Judge Dredd* on the radio. Worldcon '95 and free art prints.
Code: **SFXB005**

SFX6
Ray Harryhausen, Robert Rankin, BBC special effects, final days on *GoldenEye.*
Code: **SFXB006**

Subscribe

IT'S A MUST! SUBSCRIBE TO SFX AND GET A FREE WARNER BROS VID!

SUBSCRIBE!

It's a fabulous money-off, foot-leather-saving, great-video-earning offer!

TAKING A SUBSCRIPTION TO SFX MAKES A LOT OF SENSE. JUST THINK ABOUT IT: IF YOU'RE A UK RESIDENT YOU GET A CHOICE BETWEEN PAYING THE NEWSSTAND PRICE FOR 12 ISSUES AND RECEIVING 14, OR PAYING THE NEWSSTAND PRICE FOR 12 AND RECEIVING 12 PLUS A GREAT NEW VIDEO, TO BE CHOSEN FROM THE WARNER BROS OFFERINGS ON THE RIGHT. FOR OUR OVERSEAS READERS WE'VE GOT OTHER OFFERS WHICH, THOUGH MORE EXPENSIVE, PROBABLY AREN'T AS BAD AS PAYING YOUR LOCAL NEWSSTAND PRICE – AND WILL GET YOU EACH NEW ISSUE OF SFX THAT MUCH EARLIER. WHICHEVER OFFER YOU GO FOR, YOU'RE ONTO A WINNER. WHY NOT SUBSCRIBE TODAY?

One of these videos could be yours with your subscription...

Babylon 5: The Pilot Episode
(Feature length) PG
The pilot that spawned a modern legend. Darker and more cyberpunky than the series, it's an hour and a half of class TV SF that everyone should have on their shelves. ☐

THX1138
(Letterbox) 15
Before *Star Wars*, George Lucas directed this bizarre Orwellian vision of the future, starring Robert Duvall. Packed with superb images, it's a forgotten classic, so, go on, refresh your memory. ☐

The Stand
(Two tapes) 15
One hell of a bargain! Two tapes offering nearly six hours of superb Stephen King-based horror-fare. When a deadly virus almost wipes out the human race the survivors face demonic forces. ☐

REMEMBER: YOU CAN ORDER BOTH BACK ISSUES AND SUBS HERE!

SUBS: Please tick which one you require

UK 14 issues £36 ☐ **Europe 14 issues £63** ☐ **Rest of World 14 issues £92** ☐

UK 12 issues with video for £36 ☐ Order code: (SFX07SL)

I would like my subscription to start from issue: _____

BACK ISSUES: Please tick which one you require

UK £3.50 ☐ **Europe £4.50** ☐ **Rest of World £5.50** ☐

SFX1 (SFXBOO1) ☐ **SFX2** (SFXBOO2) ☐ **SFX3** (SFXBOO3) ☐
SFX4 (SFXBOO4) ☐ **SFX5** (SFXBOO5) ☐ **SFX6** (SFXBOO6) ☐

(Mr/Mrs/Miss/Ms) _____ **Surname** _____

Address _____

_____ **Postcode** _____

Telephone _____

EEC VAT No _____

EU customers registered for VAT, please quote your reg. number

I would like to pay by ☐ Cheque ☐ Visa ☐ Access ☐ Direct Debit

Make all cheques payable to *Future Publishing Ltd*

Card number _____

Expiry date _____ **Date** _____

Signature _____

☐ Please tick if you would prefer not to receive notice of any special offers or new products

Now return this coupon to the following address:
Inside the UK: SFX Subs, FREEPOST (BS4900), Somerton, Somerset TA11 7BR
Outside the UK: SFX Subs, Future Publishing, Somerton, Somerset TA11 6TB

SFX *Subscription Direct Debit Form*

Future PUBLISHING

Instruction to your bank or building society to pay Direct Debits

DIRECT Debit

Please send this form to the address above Originator's identification number **9 3 0 7 6 3**

1. Name and full postal address of your bank or building society branch

To The Manager

_____

_____ Bank/Building Society

Address _____

_____

_____ Postcode _____

2. Name(s) of account holder(s) _____

3. Branch sort code (from the top right-hand corner of your cheque) ☐☐ ☐☐ ☐☐

4. Bank or building society account number ☐☐☐☐☐☐☐☐

5. Instruction to your bank or building society

Please pay Future Publishing Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee

Signature(s) _____ Date _____

The Direct Debit Guarantee

- This guarantee is offered by all banks and building societies which take part in the Direct Debit scheme. The efficiency and security of the scheme is monitored and protected by your own bank or building society.
- We will debit your account with the full amount as soon as your instruction has been processed. Thereafter we will debit your account on the anniversary of your subscription.
- If the amounts to be paid or the payment dates change, you will be told of this at least 14 days in advance, as agreed.
- If an error is made by us or your bank/building society, you are guaranteed a full and immediate refund from your branch of the amount paid.
- You can cancel a Direct Debit at any time by writing to your bank or building society. Please also send a copy of your letter to us.

Banks and building societies may not accept Direct Debit instructions for some types of account.

TOSH Reviews

"At last, we can see how close Klatch is to the Ramtops, and where exactly the Counterweight Continent is..."

THE DISCWORLD MAPP

Devised by: **Terry Pratchett & Stephen Briggs**
Artist: **Stephen Player**
Publisher: **Corgi**
Price: **£5.99**
ISBN: **0-552-14324-3**

Text: **MJ Simpson**

In a way, this is a little scary. We can accept that every new Pratchett novel can be a hardback and paperback bestseller. We can accept that his children's books make the adult bestseller charts. But when he published *The Streets of Ankh-Morpork* and that *too* went into the top ten, the received critical opinion was that the world finally had gone crazy. It was, after all, a *map*. And not even a map of a real place!

Well, here's the follow-up, once more painstakingly designed by Stephen Briggs and attractively drawn by Stephen Player. At last, we can see how close Klatch is to the Ramtops, and where exactly the Counterweight Continent is. Bits of the map are vaguely recognisable, but then so are a lot of things in Discworld; that's part of the fun.

There's a 32-page booklet attached, with comments from Pratchett and Briggs, and notes on famous Discworld explorers. Overall, it's a nice little item, and a great stocking-filler.

But it is *scary*. Because it's looking more than likely now that Terry could have a hit with *The Ankh-Morpork Phonebook*... ☎

B

THE CABINET OF DOKTOR CALIGARI

Written by: **Barry Simner**
Directed by: **Martin Duncan**
Starring: **Matthew Kelly** (yes, that one...)
Staged at: **Nottingham Playhouse**. (Currently running at the **Lyric Theatre, Hammersmith**, box office ☎ **(0181) 741 2311** until 2 December.)
Text: **Jess Bennett**

Closely based on the classic '20s German expressionist film of the same name, *The Cabinet of Doktor Caligari* is set in the Bavarian town of Holstenwall in 1919, and tells the story of showman Caligari and his unusual fairground attraction, a somnambulist who can answer questions and tell fortunes. The sleepwalker, Cesaré (John Ramm), predicts the imminent death of a questioner – and that night is compelled by the thoroughly nasty Doktor to murder the man and fulfil the prediction. When the townspeople guess who the culprit is, a rooftop chase leads to a final showdown in a lunatic asylum.

This is a great stage adaptation, with good casting, including – dare I say it? – an excellent performance by Matthew Kelly as Caligari, although a somewhat disjointed plot makes it difficult to follow the story at times. The music's interesting, with an electric violin connected to a rack of effects units, plus the first theatrical performance of the "Chromasone" – a chrome and perspex keyboard played without the performer actually coming into contact with it. The effect at the Nottingham Playhouse was strange and somehow appropriate, although the incidental music did distract from the action at times. On the whole, though, it's all perhaps a bit too arty for my taste. Perhaps if it'd been based a little less closely on the film it might have made a better play... ☎

B-

The month in TOSH

TAT THAT HANGS OFF YOUR LAPEL. AND MUSIC. DELIGHTFUL!

STAR TREK PERSONAL COMMUNICATOR MINI PLAYSET

Distributor: **Bandai**
Available: **Any good (?) toy/model shop**
Price: **£7.99**
Text: **Dave Golder**

Wow! According to the box, this piece of plastic rubbish features a "real working transporter." Not bad for £7.99. Somehow, though, you figure this might – *just* – be hype of the highest order.

Most of the other things it says on the box are hype as well. "The authentic personal communicator," it says. Strange. I never noticed the communicators in *Star Trek* being three inches thick. There's a clip on the back so that you can stick it on your T-shirt, but it's a bit like having an alarm clock hanging off your chest.

The reason for this lack of authenticity is that the personal communicator opens up to reveal a "mini play environment of the Starship Enterprise transporter room." You know, the one with the "working" transporter... Stick your "action figures" of Data and Ryker on the pad, twiddle a button, gasp as the walls of the transporter revolve and whoop with joy as the Starfleet officers end up stuck in a cupboard.

Tack of the first degree, this really is laughable trash. And therefore eminently collectable.

D+

THE TRIPODS

Format: **Music CD**
Composer: **Ken Freeman**
Catalogue number: **Gercd 1**
Price: **£13.99**
Available: **27 November**
Text: **Dave Golder**

Everything comes to those who wait. So the three people in Norway who've been hanging around for this CD soundtrack of *The Tripods* will be pleased to hear that their decade long vigil has not been in vain...

Okay, so it might seem strange to you and me that the BBC has suddenly decided to release this CD years after the series vanished (prematurely) from our screens, but people *do* collect these things. I guess the idea is that once *The Tripods* soundtrack has made about £40 out of hardcore fans, the sci-fi sound track completists will move in. They should be happily surprised by what they hear too – unlike most *Doctor Who* soundtrack albums, you might actually want to listen to this one.

Ken Freeman, the series' original composer – a man perhaps best known for his *Casualty* theme tune – has personally collected together 28 tracks for this release, totalling over 70 minutes of music. Created on what was the latest technology in 1984, it's an eclectic mix of lushly synthesised orchestral tracks, which still sound impressive today, and "funky" '80s electrobeat rhythms, which sound incredibly dated.

There are weak points – many of the tracks sound identical, and melody only occasionally surfaces. Still, as ambient background music it does the business (and is infinitely preferable to the farting that went for "music" in *The Sea Devils*)...

B

Illustration © Ruan Hughes

Sales of the Uncanny

SFX Free Reader Ads

THOUSANDS OF VOICES CRYING OUT IN THE WILDERNESS, THAT'S SALES OF THE UNCANNY, A READER AD FORUM FOR THE TRUE SF DEVOTEE.

FOR SALE

Judge Dredd collection. Offers invited for early annuals, comics, specials, etc. SAE for list to Brian Rendel , 10 Brenchley Close, Hayesford Park, Bromley, Kent BR2 9DR.

Doctor Who novels – many first editions. Send SAE for list to Richard Hawton, 16 Exeter Close, Tilgate, Crawley, W Sussex RH10 5HW. Also up for grabs... *Tardis Inside Out* signed by four Doctors (Pertwee, Davison, C Baker & Troughton!) & Andrew Swilleter – £50

For sale: TV SF merchandise, UK & US comics. Please send SAE to Christopher Lomas, The Pines, Hatherley Rd, Up Hatherley, Cheltenham, Glos GL51 6HX

Doctor Who merchandise available at affordable prices. Spare copies from my own collection, annuals, paperbacks, magazines & fanzines. For more info, send SAE to Sandra Metcalfe 173 Coalshaw Grn, Chadderton, Oldham, Lancs OL9 8JS.

Comics for sale. *Adv of Cyclops/Phoenix* 1-4, £3 the set. Marvels 1-4.0, £25 the set. *Two-Face Strikes Twice* 1-2, £5 the set. *Legends of the World's Finest* 1-3, £8 the set. *LOTDK Halloween Special: Choices* £3, *Madness* £3, *Superman/Doomsday: Hunter/Prey* 1-3, £10 the set. *World's Finest* 1-3, £5 the set. *Zero Hour* 0-4, £4 the set. *Will to Power* 1-12, £5 the set. *Violator* 1-3, £6 the set. *Comics Greatest World* (Dark Horse 1993) full set, 16 issues, £10. All in very good condition Ben Beck, 28 Glorence St Barrow-in-Furness, Cumbria LA14 2DB.

486 SX25 PC, 100Mb HDD, 3.5" DD, 14" monitor (SVGA). Windows 3.1, Word for Windows 6. Works for Windows 2. £550 no offer Also Canon BJ200 BubbleJet printer. £125 , no offers. Both for £650. Tel: ☎ (01923) 777014. SW Herts. Just outside Watford.

For sale, a light wooden acoustic guitar, good condition, comes with its own case & a book on how to play the guitar. Hardly been used. £15 ono. Contact G Harding on ☎ (01502) 742257.

Sci-fi, fantasy & horror videos, mags, books, etc. for sale or swap. New and old, all excellent condition. Contact Philip at 148 Ulsterville Pk, Portadown, Co. Armagh, NI BT63 5HD. Also, is anyone interested in sci-fi, fantasy & horror artwork? Please write!

Exclusive: "Special effects make-up" T-shirt (black on white) £14.99, plus £2 p&p. Write to D Connaughton, 86 Skripka Dr, Bill ngham, Cleveland TS22 5JD

Star Wars: Weapons for Kenner/Palitoy action figures for sale. Also autographs, including *The X-Files, Trek, Star Wars, Dwarf, Doctor Who, Bond, Highlander* (films & TV). To receive lists, send SAE stating interests to W Lawton, 34 Carisbrook Ave, Mansfield, Notts NG18 3HA. Tel ☎ (01623) 635812 after 7pm.

Black paraboot clogs "New Model Army" style, size 6, worn once. Cost £60, will sell for £30 ono. Also Gn'R 12" Welcome to the Jungle special limited edition poster bag cat.no. GEF47TW, only £15 ono. SAE to S Kells 16 Mayfair Ave, Bexleyheath, Kent DA7 4TW.

Warhammer wargaming stuff for sale. 10 Monsters 23 Skaven, Skaven Armies Book, 12 small paints, and can of spray on paint base. £20 (including p&p) Tel: ☎ (01376) 570306.

Private collection for sale. Videos, CDs, vinyl, autographs, books, etc. – many rare items as well as 100s of bargains. Write to PO Box 413, Surbiton, Surrey KT6 5YS enclosing SAE for catalogue.

Doctor Who, sci-fi & fantasy videos for sale. £3 each. Send SAE for full list to Paul, 20 West Wick St, Ilkeston, Derbys DE7 5AW.

For sale horror, SF & monster movies. Large SAE for list. J Paul, 46 Janet St, Edge Hill, Liverpool L7 1QJ

DS9 videos for sale. Series 1& 2,(23 tapes). £1.25 ono. Contact Andy or Nicola on ☎ (01895) 272494 or at 28 Burleigh Rd, Hillingdon, Middx UB10 9BE.

For sale: *ST: TNG* Customisable Cards white & black, common, uncommon & rare Reasonable prices also available *The X-Files & B5* chase cards & full sets. *Voyager, ST: TNG* season 2&3. Don't delay, post today: N Wilson, 97 Stamfordham Dr, Springwood, Liverpool L19 4XD.

For sale: James Herbert graphic novel *The City* £4, RRP £7.99. Plus various issues of *Dark Side* magazine & *Fangoria*. SAE to D Temple, 5 Christopher Gardens, Dagenham, Essex RM9 5YB.

Videos: *UFOs The Evidence, Visitors from Space (Abductions), UFO Secrets of the Third Reich, Asimov: Voyage to Outer Planets*. Sell as set, excellent condition, £20. Remastered Widescreen *Star Wars* trilogy £20. Kirk Greene ade, 12 William St, Treowen, Newbridge, Gwent NP1 4DS

Manga videos: *Dominion, A-Ko, Venus Wars, Odin*. Fantasy art hardbacks: Boris – *Mirage, Fantasy Art Techniques*. White – *Chiaroscuro, SF & Fantasy World...* Achilleos – *Medusa, Heroic Dreams & Dream Makers*. Robertson – *Techniques of Fantasy Art*, £7 each, including postage. Phone Gary ☎ (01484) 603072

Videos, books, comics & mags for sale. SAE for list to D Smith, 23 Mount St, Lincoln LN1 3JF.

The Way to Write Science Fiction by Brian Stableford £5; *The Empire of Fear* £10 hardcover, £5 paperback; *The Asgard Trilogy* £10 (boxed set of pbs). All post-free. Order from Brian Stableford, 113 St Peter's Rd, Reading RG6 1PG

WANTED

Wanted: all things sci-fi/fantasy for inclusion in a new Amiga PD disk-based magazine. We need original short stories, essays, articles & artwork from amateur writers/artists currently working on an Amiga computer. All submissions must be on an Amiga-formatted 3.5" disk, text in ASCII format, artwork in .IFF format. Anyone interested? Write to Barkin' Mad, 18 Rhyber Ave, Lanark ML11 7AL. (Please enclose SAE for reply!) Original protracker music modules would be welcome too!

Wanted: *The Tripods* second series, *The City of Gold and Lead*, in VHS format. KJ McGee, 2 Coniston Ave, Winsford, Ches CW7 2DA.

Wanted: *Blade Runner* items - models, toys, stills, posters, etc. Steve Chivers, 71 Thicketmead, Midsomer Norton, Bath BA3 2SL.

Wanted: *Star Wars* plates from the Hamilton Collection. They are the tenth anniversary commemorative plate, the Princess Leia plate and the crew in the cockpit plate. I am willing to pay up to £35 per plate. Must be in mint condition. Miss VE Peggs, 25 Waalwyk Dr, Canvey Island, Essex SS8 8BL.

Wanted: *Young Death* Titan graphic novel. Will pay £5 or more. Must be in mint condition. Phone Chris on ☎ (01648) 43460 weeknights/weekends.

Can anyone help me? I am desperately looking for the *Aliens* special edition video. I would be willing to pay £10 or whatever. Thanks. Matthew Harper, 25 Kibbewhite Cres, Twyford, Reading, Berks RG10 9AX.

The X-Files: Desperately looking for the first nine episodes of first season recorded from BBC 2. I will happily provide blank video tapes. I will also cover the recording and p&p expenses. Natasha Manolatou 20 Hiou St, 155 62 Holargos, Athens, Greece.

Creative, imaginative freelance make-up artist needs work experience in film, TV sfx. Will be in America May '96. Would like contacts. Willing to travel. Please help make my dreams come true! Kim Madonna, 21 Goodwins Rd, Kings Lynn, Norfolk PE30 5QX.

Any information on *Babylon 5*, articles, pictures anything & everything wanted. Please contact Martin at PO Box 802, Bourn, Cambs. CB3 7TW.

Wanted: To buy, *Space:1999* memorabilia – partic. novels. Send details to: Vanessa, PO Box 1674, Port Macquarie, NSW 2444, Australia.

I'm a big *X-Files* fan & would love more information on the show & Duchovny & Anderson – photos, articles & any other info. Miss A Curry, 11 Moorfield, High West Jesmond, Newcastle-upon-Tyne NE2 3NL.

Fan desperately needs "Doc" Smith's *Eclipsing Binaries, The Omnicron Invasion;* FF mag *Warlock* #4; TSR's *Endless Quest* books 17, 19, 23; *Zork 1* book; *Demonspawn* book 2 of 4. Good prices paid. Richard Cran, 12 Arndale, Beechwood, Runcorn, Ches. WA7 3HR.

Doctor Who & Hammer Horror items wanted. Anything considered (e.g. videos, books, mags...). Darren Mackay, 101 High St Buckie, Banffshire AB56 1BB.

FANZINES

Capitol Spires #7 now available. The cult TV magazine. 50 A4 pages. Including *Doctor Who* season 26, *The X-Files, Bugs, B5* season two, *Trek*, fiction & more. Cheque for £2.75 to: Steve Haywood, 5 Grenfell Ave, Maidenhead, Berks SL6 1HQ.

***Think Tank Dr Who* fanzine.** Genesis, science, Malcolm Hulke, chess sets, Lynda Day, silliness, celestial umbrellas, fascinating facts, Greatest Show, Jeremy Beadle & the National Lottery. £1.50 to Matthew Newton, Stable Cottage, Old Rectory, Warmwell, Dorchester, Dorset D2 8HQ.

Escape in Time issues 1 & 2 available £2.50 each. Issue one contains *Doctor Who, The X-Files, Avengers &* more! Issue two *Superman, Doctor Who, Avengers, The X-Files & Doomwatch*. Write to: Escape in Time, Pepworth Vale Equestrian Centre, Dorsington, Stratford-upon-Avon, Warks CV37 8AW.

***The X-Files* fanzine.** Please send cheques for £1.50 (payable to D Powis) & second class stamp to: 38 Camrose Walk Cwmbran, Gwent NP44 4NN.

Basically Insane! SF/horror/fantasy stories. Please send cheques for £1.50 (payable to BIWG) to 48 St David's Cres, Newport, Gwent NP9 3AW.

***Moonlit Fables* newsletter #1 –** out now!!! Free – while stocks last. Send SAE to *Moonlit Fables* #1, 65A Marlow Rd, Anerley London SE20 7YG.

***Twin Peaks* –** the show that doesn't suck. For details of newsletter/zine send SAE to Douglas Baptie, Top Flat, 1 Ancrum Court Hawick, Scotland TD9 7DB.

Otaku is a bi-monthly fanzine which covers the ins & outs of anime/manga fandom. We also run an *X-Files* section covering news of the show & such. *Otaku* Vol.2 No.1 is out now, with features on *Gunsmith Cats, SFII* anime, *Maison Ikkoku, X-Files* TV guide & character profiles. £1.80 or $3 for six issues. Antnony Deluca, 40 Stanley Rd, Bedford MK41 7RW.

Wolfweed issue 0 still available and still better than sliced sex! *Doctor Who, B5, The X-Files*, indie music, fiction, articles, reviews. Please send £1 to Leigh Hunt, 4 Roebuck Close, Ashtead, Surrey KT21 2DN.

***The Doctor's Recorder* issue 4:** Special William Hartnell issue. In-depth coverage of the first Doctor's era, inc. fact-filled chronology & special feature on season two. Available for £3 from Andrew Hardstaffe, 42 Rosebank House, 217 Belle Vue Rd, Leeds LS3 1HG.

Faze #1 includes a *Voyager* guide, *Who* stuff on the Macra, Valeyard & Yeti, plus reviews of Bristol sci-fi con, the Bomb the Bass story, the millennium and lots more. £1 payable to John Connors, 8 Henley Rd, Liverpool L18 2DW

PENPALS

Love: Cinema, video, TV & *The X-Files*. Letters a speciality. And you? John Abbey, 434 Broadwater Cres, Stevenage, Herts SG2 8HD

Age: 15. Interests: *Trek, The X-Files*, D Duchovny, most TV, attending cons, letter-writing. Would like anyone, any age, anywhere to reply. Lisa Walshe, 4 Carrig Lawn, Upper Kilmacud Rd, Dublin 14, Ireland.

Are there any Fox Mulders who would like a Dana Scully penfriend? If so, please write to me and include a photo with your letter. I will try to write back to all Fox Mulders. Gemma Conlon, 71 Pamela Rd, Northfield, Birmingham B31 2QQ.

Hi, my name's Lisa and I'm visiting this planet hoping to hear from any SF fans aged 18+. I like everything from *Doctor Who* to *The X-Files*. All letters will receive a reply. Miss Lisa Tabor, 57 Redbrook Rd, Timperley, Altrincham, Ches WA15 7EQ.

Hi, I'm an 18 year old fan of SF, cinema, comics, TV, and anything by Niven or Iain M Banks! I'd like to hear from anyone who shares my love of *Blade Runner & Taxi Driver* & hatred of that *Dredd* movie & *First Knight*. I also play AD&D and listen at all hours to Blur. Write to me! I'm Liam Astley, The Old Barn, Hundley Way, Charlbury, Oxon OX7 3QE.

13 year old male seeks male 12-13. Must like sc.-fi films. Write to Jonathon Bradshaw, 4 Hazeldene Close, Barry, South Glam CF63 1AW.

16 year old die hard X-Phile wishes to make contact!! I have been a Phile since season one, though I only saw last eight episodes. I am not into *Trek, TNG* or *Doctor Who*, but enjoy *B5* and *seaQuest*. I need penpals. Any age/race/marital status etc, but must be a die hard Phile like myself. A photo would be appreciated (but self/Mulder/Scully/even better!) Please write. All letters answered. Natalie Vanstone, 98 Bayswater Rd, Barton Estate, Headington, Oxford OX3 9NJ.

I'm 16 and I'd like a penpal of any age who thinks *The X-Files* is the best programme on TV. I'm completely hooked, and would like someone to share my enthusiasm. I enjoy writing letters and hope to hear from you soon. Graham Rix, 63 Edendale Rd, Melton Mowbray, Leics LE13 0EW.

Any Dick Miller, *Blade Runner, Star Wars* etc fans? Write to me. Simon Drake, 47 Aldershot Rd Fleet, Hants GU13 9NW.

I'm 21 years old & have been an X-Phile from day one. I also like reading, writing and listening to music ('60s to today). I hate *Red Dwarf & The Outer Limits*. Big fan of other SF programmes: *QL, ST: TNG*. I live at home with my parents, my brother and my sister. Would like a penpal of any age, 15-80. Hopefully somewhere in-between! America preferably. All letters answered. Samantha Lucas, 16 Clarkes Ave, Pye Green, Hednesford, Staffs WS12 4LD.

21 year old female into *X-Files*, horror, vampires, UFOs & astrology. Looking for penpals with similar interests. Write to: Kirsty Tattersall, Chester CH3 9QB

21 year old female seeks 18+ interested in *The X-Files*, films & other science fiction. Karen McAllister, 6 Langdale Ave Oxton, Birkenhead, Merseyside L43 8TH.

Trust no1, well maybe just me. I'm a 20 year girl looking for penpals into American TV especially SF. Faves include *Quantum Leap, V, Star Wars* & tons more. Angela McGregor, 162 Ballyclare Rd, Glengormley, Newtownabbey, Co. Antrim, NI BT36 8JR.

Anyone interested in books by Philip José Farmer, Norman Spinrad, Philip K Dick, Harlan Ellison and Poppy Z Brite? Please write to me. Keith Parker, 96 Sandhurst Rd, Tunbridge Wells, Kent TN2 3JX.

Hello there! I'm into *Trancers, Blake's 7, The X-Files*, Dick Miller, *Blade Runner* and general groovy stuff. Simon Drake, 47 Aldershot Rd, Fleet, Hants.

Female *The X-Files* fan (18) wishes to write to male *X-Files/Twin Peaks* fans. I collect pictures of Mulder; willing to swap any I have that you want, especially of Scully. Vanda Nash, 3 Humber Lane, East Stoke, Newark, Notts. NG23 5QG.

ANNOUNCEMENTS

Keep *VR.5* alive! Join the campaign to revive Fox TV's prematurely cancelled sci-fi epic. Please hurry and write to Virtual Storm, PO Box 5671, Somerset, NJ, 08875, USA or e-mail adebliec@drew.edu.

CLUBS

X-Philes newsletter. A publication devoted to *The X-Files* TV series. Six issues per year for £6. Send SAE for more details (and a free sample) to *X-Philes* newsletter (UK), 19 Manor Ave, Headingley, Leeds LS6 1BY.

Do you like what SFX covers? I want to start a South East local cult TV/film group for informal meetings, activities and events, where everybody is welcome. Interested? Write to Brad, 11 Grangeway, Smallfield, Surrey, RH6 9LZ

Doctor Who preservation society in the form of the Grand Order of the Time Lords costs a mere £7 to join. The membership fee covers four issues of our quarterly magazine, membership card, badge and exclusive photo! For more details, send an SAE to Sandra Metcalfe, 173 Coalsnaw Green, Chadderton, Oldham, Lancs OL9 8JS.

***Battlestar Galactica* fans –** The Thirteenth Tribe is the world's longest-running appreciation society for this popular series. We have been issuing regular quarterly newsletters since 1981, featuring news, reviews, fiction, artwork and humour. Merchandise is also available Annual UK membership £5, overseas rates on request. Send SAE to The Thirteenth Tribe, 11 Rona Court, Reading, Berks RG30 2RJ.

New address for Quark's Bar enquiries: £7 UK, £8.50 Europe, £20 USA/Canada for one year's membership (four issues). Send SAE to Vikki Tittley, 117 Dulwich Rd, Birmingham, West Mids B44 0EW.

Nothing's Forgotten – Do you still remember *Robin of Sherwood*? Then maybe you'd like to join this new fan club. For details send an SAE to 143 Manor Fields, Horsham, W Sussex RH13 6SD.

Trex-Files Oslo. Norsk fan club og *X-Files*. Medlemskap inkluder newsletter og koster Kr50,- pr år. For mer informasjon skriv et kort eller brev, og send det til: (*Trex-Files:* Norwegian *X-Files/Trek* club, inc newsletter. Costs 50 Krone (£5). For more info, send IRC to:) *Trex-Files* Oslo, c/o Vidar Nilsen, Henrik Sørensens V37, 1065, Oslo.

MISCELLANEOUS

Planet Andy Productions – underground comics. Variety of titles available; commissioned artwork also undertaken at very reasonable rates. For free info-pack, send A5 SAE to Andy Paciorek, 29 Bridge St, Howden-le-Wear, Crook, Co. Durham DL15 8EX

READER AD COUPON

If you want to buy, sell, or whatever using SFX's FREE ads service, please fill in the form below, remembering to tick the relevant box, and send it to us at: Reader Ads, SFX, 30 Monmouth Street, Bath, Avon BA1 2BW.

Name:

Address:

Post Code:

Phone No:

CATEGORIES (Please tick one):

For Sale ☐ *Wanted* ☐ *Fanzines* ☐

PenPals ☐ *Announcements* ☐

Conventions ☐ *Clubs* ☐ *Misc.* ☐

I would like my ad to read (max 40 words):

PLEASE NOTE: This is a *free* service, and we cannot accept responsibility for the ads' authenticity. You answer at your own risk. All trade/business ads will be binned.

Collectors World

SCI-FI, CULT TV, FILM / COMIC FAIRS

LONDON

Saturday 9th December

Central Club, 16-22 Gt. Russell St, London WC1

SPECIAL GUEST - KRYTEN

BASILDON

Saturday 23rd December

Basildon Sports Centre, Nethermayne, Basildon, Essex.

100 DEALER STALLS

BRIGHTON

Sunday 17th December

Hove Town Hall, Norton Road, Hove, Sussex.

SPECIAL GUEST JON PERTWEE

(WILL BE GIVING A TALK - SEPARATE PRICE)

11am - 4pm. ADM: Adults - £1. Children - 50p

INFORMATION : 0181 523 1074

"MAKE IT SO!"

DISCOVER THE MAGIC OF "MAKE IT SO!" PROFESSIONAL MODEL MAKER

20 YEARS EXPERIENCE. TV AND FILM WORK. S/F MODELS. LIGHTING AND SUPER DETAILING A SPECIALITY.

INDIVIDUAL MODEL CONTRACTS UNDERTAKEN

WE ARE ONLY LIMITED BY YOUR IMAGINATION

CALL CHRIS BROWN ON 01443 238292.

5 STUART STREET, PONTYCLUN, MID GLAM. CF7 9EF

American GRAFFITI

• THE COMICS SPECIALIST •

• Star Trek • Batman • X-Files •

• Star Wars • Comics • Paperbacks •

• Trading Cards & Merchandise •

78 Church Lane, Barnstaple, Devon EX31 1BH

Tel: 01271 25740

KRACKERS

COMICS & GAMES

Marvel and DC Comics etc.

Magic The Gathering including T.S.R., F.A.S.A., White Wolf etc.

1-5 The Fore Street Centre, Fore Street, Exeter EX4 3AN, 01392 425248

5 Bath Place, Taunton, Somerset TA1 4ER, 01823 335057

anime PROJECTS

JAPANESE ANIMATION ONLY

Send an SAE for our free catalogue

The Anime Projects Shop, 19 High Street, Bangor, Gwynedd LL57 1NP

01248 370044

THE WHO SHOP

Myself and everybody at The Who Shop would like to say how impressed we are with the coverage we have received in SFX magazine.

Our advertisement has shown a healthy return of orders and enquiries in a short space of time.

Keep up the good work.

yours sincerely
Paul Huzzey

TENEBRE COMIX

SCOTLAND'S ONLY INDEPENDENT/OUTLAW COMIX SPECIALIST

GUT R.IPPING ENTERTAINMENT FROM MILLENIUM, CFD, NORTHSTAR, LONDON NIGHT STUDIOS, REBEL, BONEYARD, SIRIUS, DRACULINA AND MORE!!!

MARVEL AND D.C. ALSO AVAILABLE

WE ALSO STOCK ANIME & HONG KONG ACTION VIDEOS, DRUG CULTURE MAGS AND COMIX, TRADING CARDS AND GENERAL TRASH! !

MAIL ORDER AVAILABLE IN AUGUST - ALL ENQUIRIES WELCOME

25 ORCHARD STREET, FALKIRK, STIRLINGSHIRE, SCOTLAND FK1 1RF
TEL: (01324) 638631
steven scanlan@almac.co.uk

SCI FI / MOVIE STAR AUTOGRAPHS

Photographs, Postcards, etc. Vintage and Modern. Over 10,000 for sale.

Catalogue £1

The Autograph Collectors Gallery
7 Jessops Lane, Gedling, Nottingham NG4 4BQ
Tel: 0115 961 2956

MAILED MUSIC & VIDEO

Dept. SFX, 15-16 Thomas Street, Chepstow NP6 5DH

SPECIALISTS IN CULT SCI-FI

X-FILES • STAR WARS • STAR TREK • DR WHO • RED DWARF

FILMS • BOOKS • MERCHANDISE • SOUNDTRACKS

SEND OR PHONE FOR YOUR FREE CATALOGUE

X-Files T-Shirts - £9.99 each: state L or XL
Lightning/Hand/X Logo/Eye/Fox Mulder/Trust No One
X-Files Prints - over 60 varieties from 75p - details in catalogue
Posters £3.99 - Mulder & Scully/Truth is out there/Duane Barry Abduction

X-Files Baseball Cap	£9.99	Star Wars OST Trilogy 4 CD Set	£41.99
X-Files Mug	£5.99	THX 1138 Widescreen Video	£12.99
X-Files Trading Cards (inc P&P)	£1.50	The Crow Poster Standing/Logo	£3.99
X-Files Calendar 1996	£5.99	The Crow Graphic Novel	£9.99
Roswell Incident Video	£12.99	Bladerunner Soundtrack on CD	£12.99
Roswell Incident Book	£9.99	Babylon 5 The Pilot Video	£9.99
Red Dwarf Smeg Outs Video	£12.99	Alien Nation TV Series Music CD	£17.99
A-Z of Quantum Leap Book	£6.99	Plan 9 From Outer Space Video	£9.99
Lawnmower Man Video	£6.99	Aliens vs Predator 2 Book	£9.99
Star Trek 1996 Desk Diary	£9.99	Maskerade (T. Pratchett) Book	£15.99

Post & Packing £1 per item UK, £2 Europe, £3 rest of world.
Credit Card & Information Hotline (01291) 621 700

WESTMINSTER

COMIC, SCI-FI & FILM COLLECTORS EXTRAVAGANZA

Westminster Central Hall, Storey's Gate.

Take the Tube to St James' Park.

For further details ring: 01992 637135

SHOWMASTERS INTERNATIONAL

Entry only £1

Doors open 11.00am to 4.00 pm

THE BEST FAIR OF ITS KIND IN LONDON

SATURDAY 16TH DECEMBER

STAR WARS COLLECTORS DAY II

TICKETS £4 IN ADVANCE, £6 ON THE DOOR

FOR TICKETS OR FURTHER INFORMATION SEND AN SAE TO:

THE FALCON SOCIETY, GRANGE FARM, HARPERS LANE, GREAT LINFORD, MILTON KEYNES, BUCKS MK14 5BA

WOLSEY HALL, WINDMILL LANE, CHESHUNT, HERTS

10TH DECEMBER

STAR TREK®

OFFICIAL STAR TREK® INSIGNIA RING

A Viacom Company

Complete with numbered certificate of authenticity

The ONLY official STAR TREK® insignia ring, hand crafted in approximately one half ounce of solid, hallmarked, Sterling silver. For only £65.00

Available only from HANDMADE JEWELLERS, 28-34 Argyle Street Shopping Centre, Argyle Street, Glasgow G2 8AD (callers welcome).

® & © 1995 Paramount Pictures. All rights reserved. Handmade Jewellers Authorized User.

Please send me _____ STAR TREK® insignia rings @ £65.00 (sterling) each.

I enclose a cheque/PO/IMO in sterling, payable to: "HANDMADE JEWELLERS"

For credit card orders, please fill in your details clearly below, then fax the order form or simply phone our hotline on 0141-778-9919

Card sig. _____

Card no. _____ Exp. date ____ /____

Name (full) _____

Address (full) _____

_____

Postcode _____ Day/evening tel. no. _____

PLEASE ALLOW 28 DAYS FOR DELIVERY

Star Wars • Batman • Spawn • Aliens
Predators • Gargoyles • Ultraforce
Stargate • Star Trek • Ghostriders • Congo
New in! 10" ULTIMATE PREDATOR & 12" APOLLO 13
For details of these and other USA action figure lines, Phone/write to
Fantasy Figures, 73 Vale Lodge, Walton, Liverpool L9 1LS
Tel: 0151 524 1940 (am) & 0151 523 3058 (evenings)
Mobile: 0402 09216
We specialise in American Action Figures at realistic prices.

THUNDERBIRDS™
Phonecards
Limited editions of 1,000
For full details, send SAE to:
Rocket Cottage, PO Box 887
Purley, Surrey CR8 1XH

Comics - Trading Cards
Toys - T-Shirts
Film & TV Merchandise
& Much, Much More !!
Star Wars - Star Trek
Aliens - Terminator
Models and vinyl kits of these and many other of your fav ourite characters and ships available.
EITHER IN KIT FORM OR.
READY ASSEMBLED AND PAINTED BY AWARD WINNING..STEVE SALMON.
Now open 7 Days a week !!
0181-840 9446
32, Northfield Avenue, West Ealing, London W13

Latest Imported Comics
Back Issues + More
PARADOX comics
103 Old Town Market,
Dear Hay Lane, Poole,
Dorset BH15 1NZ
Tel: (01202) 661346

XMAS OFFER
Marvel, DC, Image, Dark Horse, Valiant.
£5 inc P&P set of 5 phonecards.
Star Trek phonecards from £6.
Send for my list of Sci-Fi cards.
Star Wars, Judge Dredd, X-Men.
D&T Phonecards
15 George Rd,
West Bridgford,
Nottingham
NG2 7PH
Telephone
0115 9816011

THE TWILIGHT ZONE
Easy to enter...Impossible to leave
TUESDAY – SATURDAY 10.00am to 5.30pm
Tel: 01784 433005 Fax: 01753 841998
Mobile: 0973 320507
92 High Street, Egham, Surrey TW20 9HF
All Props and Costumes listed are guaranteed 100% authentic
THE ULTIMATE MOVIE AND TV COLLECTIBLES

COSTUMES

Dr Who Vengeance on Varos – Guard Costume	£325.00
Dr Who Meglos – Tigellan's Costume	£125.00
Planet of the Apes – Gorilla Soldier Costume	£1500.00
Aliens – Burke's Costume	£800.00
Alien 3 – SPFX Crew Jacket	£200.00
Blakes 7 – Mutoid Costume	£225.00
Blakes 7 – Servalan Costume	£595.00

PROPS

Indiana Jones and The Temple of Doom – Beetle from Banquet Scene	£75.00
Indiana Jones and The Temple of Doom – Chilled Monkey Brains	£50.00
Blakes 7 – Federation Guard Helmet	£600.00
Blakes 7 – Travis Gloves	£150.00
Space Precinct – Sublight Pizza Box	£100.00
Outland – Shooting Script	£45.00
Flash Gordon – Sam Jones' Curved Sword	£300.00
Flash Gordon – Tim Dalton Crossbow	£150.00
Star Wars – Luke Skywalker Tatooine Rifle	Call
Judge Dredd – Studio Set Blueprint	Call

VISA **P&P £2-50 FLAT RATE. SEND £2-00 FOR CURRENT MAIL ORDER CATALOGUE** MasterCard
Always buying original props, costumes, cast or crew items, storyboards, blueprints, set photos, etc.
Anything considered but particularly looking for items from Star Wars, Indiana Jones, Aliens, Batman, Superman, James Bond, Dr Who, Blakes 7, Red Dwarf, etc.

TRADING CARDS
– Established 11 years –
• Latest sets • Competitive prices •
• Service for satisfaction GUARANTEED •
Specialist in sets/odds/chase cards/wrappers from 1960s – Present, including Voyager, X-Files, Star Wars, Next Generation, James Bond etc.
Phone or write for latest sets enclosing SAE
Paul Hart, 16 Warren Avenue, Cheam, Surrey SM2 7QL
Tel: 0181 642 0991 or 0378 933618

CHRIS VARIAN ILLUSTRATION
Exhibitor at WORLDCON '95
PRINTS & GREETINGS CARDS
STARTREK • B5 • FANTASY
HANDMADE CHESSPIECES
DRESSED BEARS
NOVELTIES
44 KENDAL RISE MACKWORTH DERBY DE22 4DB
TEL: 01332 365587
Send SAE for latest catalogue

EPIC
MOVIES ☆ TV ☆ COMICS
THE PREMIER CHARACTER STORE IN THE HEART OF LONDON
All the usual plus the unusual
Film title posters/postcards/cards
Photos 10x8 & 11x16/classic toys
Life-size stand-ups/Laytex masks
London's cheapest comics
And lots more...
ONLY 3 MINS FROM OXFORD CIRCUS TUBE STATION
OPEN 7 DAYS A WEEK
MON-SAT 10.30AM TO 7PM SUN 11AM TO 4PM
EPIC, 4 MARLBOROUGH COURT, LONDON W1V 1PS
TEL: 0171 434 0385

WARP FACTOR ONE
Wales' Number One Science Fiction Model Specialist
Warp Factor One, 29 Beatty Avenue, Roath Park, Cardiff, South Glamorgan CF2 5QR
Telephone: (01222) 751053
MAIL ORDER ONLY!
STAR TREK • STAR WARS • ALIENS • PREDATOR
DOCTOR WHO • TERMINATOR • RED DWARF • SUPER HEROES AND MORE ...
SEND LARGE S.A.E. FOR OUR LATEST CATALOGUE

DO YOU HAVE TROUBLE FINDING SILVER AGE AND HOT COMICS??? DO YOU HAVE TROUBLE FINDING GRAPHIC NOVELS, MODEL KITS, TRADING CARDS, MERCHANDISE, POSTERS, T-SHIRTS, ETC ETC ?? WELL LOOK NO FURTHER...!!
ARCHIVE COLLECTIONS
37 HIGH STREET • ORPINGTON • KENT • BR6 0JE
TELEPHONE: 01689 824489

THE MODEL ZONE
for details on all our models Please call Mark on 01279 501084

STAR WARS
The 1977 Film

Set of 66 Cards	STARWARS 1st	£42.00
	STARWARS 2nd	£34.00
	STARWARS 3rd	£32.00
	STARWARS 4th	£42.00
	STARWARS 5th	£44.00
Set of 11 Stickers	STARWARS 1st	£28.00
	STARWARS 2nd	£26.00
	STARWARS 3rd	£44.00
	STARWARS 4th	£26.00
	STARWARS 5th	£20.00

Also Available - Empire Strikes Back + Return of the Jedi Sets + Stickers
Berrycity Ltd, 3 Preston Crowmarsh, Wallingford, Oxon OX10 6SL
Tel: 01491 834130

THE HOBBIT HOLE
Sci-Fi & Fantasy Books
US Comics/Back Issues
Role Playing Games etc
9 Commercial Road
Gloucester
01452 309533
Open 12.00-5.30 Mon
10.00-5.30 Tues-Sat
Merry Christmas to all our customers

COSMIC COLLECTIBLES
0161 776 2809
0585 921755
2 BARTON TERRACE, IRLAM, MANCHESTER M44 6EW
STAR TREK & STAR WARS SPECIALISTS
FREE LISTS AVAILABLE: (1 FREE LIST PER ADDRESS: ANY MORE LISTS PLEASE ENCLOSE AN SAE)
COLOUR CATALOGUE AVAILABLE £1.50

Welcome to the world of
Bartertown
To advertise your company or products
call **01225 442244**
Ext 2180
and ask for
The Gatekeeper
Adrian Hill

KJC GAMES
FREEPOST, THORNTON CLEVELEYS • BLACKPOOL • FY5 3BR
Telephone (0253) 866345 • Fax (0253) 869960
PLAY BY MAIL INFORMATION LINE: 0898 555 077 (Calls charged at 38p off peak, 44p at all other times, per minute)

THE POWER IN YOUR HAND TO COMMAND THE FUTURE...

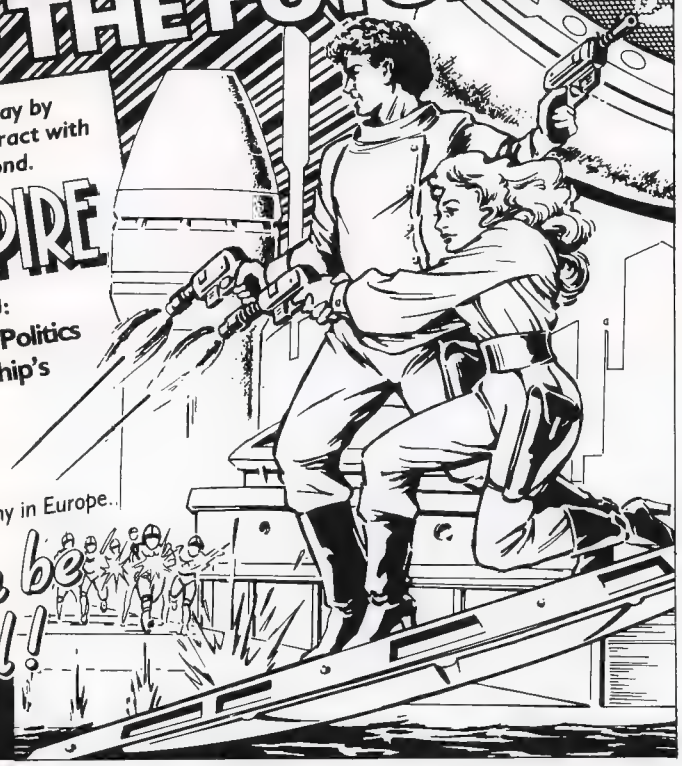
Beyond the Stellar Empire is a sophisticated and challenging Play by Mail Science Fiction Game in which you can compete and interact with many other Real Opponents from all parts of the UK and beyond.

BEYOND THE STELLAR EMPIRE

TAKE CONTROL OF YOUR OWN DESTINY WHILE YOU:

- Explore the Universe
- Colonise new Worlds
- Investigate new Planets and confront Alien forces
- Fight in Interstellar Wars
- Play Galactic Power Politics
- Upgrade your Starship's capabilities

... and much more!



KJC is the largest and most advanced Play by Mail Games company in Europe..
Start with the best and send now for your FREE Beyond the Stellar Empire Training Manual and 1st game turn.

You'll soon be Hooked!

THE MOVIE PALACE

11 Howland Street, London W1P 1FG
Tel 0171 813 3040

MEMORABILIA
VIDEOS/CD'S
COMICS
BOOKS
AUTOGRAPHS
CINEMA
CAFE

THE MOVIE PALACE is a unique new and exciting concept in media retailing. Combining FILM, CULT TV, SCI FI & ANIMATION collectables with an in-store cafe selling a wide range of teas, coffees and soft drinks in a relaxed environment. So why not call in and see for yourself, we think you will be pleasantly surprised.

FORTHCOMING ATTRACTIONS
SIGNING & VIDEO SCREENING WITH MICHAEL O'HARE
FRIDAY DECEMBER 15th 12-10pm

INGRID PITT LECTURE & VIDEO SCREENING
SATURDAY JANUARY 20th 6.30pm tickets £16.50

NORMAN J WARREN LECTURE & VIDEO SCREENING
WEDNESDAY JANUARY 24th 7.30pm tickets £8.50

LINNEA QUIGLEY LECTURE & VIDEO SCREENING
SUNDAY JANUARY 28th 6.30pm tickets £16.50

Slow Dazzle Presents

1996 DR WHO CALENDAR

only £9.99 inc p&p

Beautifully printed, the calendar features month-by-month viewing and the most important covers including *Dalek Invasion of Earth, Tomb of the Cybermen, the Three Doctors* and more.
Each will be personally signed by Jon Pertwee and Tom Baker. Plus, for every calendar ordered, we will send you two Dr Who postcards, free.

Price includes postage and packing. Please allow up to 21 days for delivery. This offer can only be despatched to addresses in the UK, including N. Ireland and CI. Money is returnable on goods returned in good condition within 7 days. In addition to our guarantee you have the full benefit of your statutory rights which are not affected.

CREDIT CARD HOTLINE
☎ (01823) 330101

Slow Dazzle Worldwide Dr Who Offer, Beechwood Promotions, Castle Moat Chambers, Corporation Street, Taunton TA1 4AW

Please send me.....Dr Who Calendar(s) at £9.99 each plus £1.99 p&p for the first and £1.00 p&p for each extra calendar. I enclose a cheque/postal order for £.....made out to SLOW DAZZLE WORLDWIDE. Please debit my ACCESS/VISA/MASTERCARD (underline).

Card Number ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐ Credit Card Hotline 01823 330101

Expiry Date ..... Signature .....

Name .....

Address .....

Post Town ..... Postcode .....

Contact Telephone Number .....

Slow Dazzle Worldwide occasionally make names available to other reputable organisations offering suitable products and services. If you do not wish to receive such information, you should tick the box. ☐

e-mail eapanic@dircom.co.uk

OFF WORLD CORP

Special Rare Items

Star Wars Lucite Star (crew item)	£500
Imperial Shuttle m/b	£295
Case of Star Wars Bubble Baths (Cliro)	£295
Star Wars Darth Vader 12 back	£145
POTF Han Solo Carbonite with coin	£185
Micro Millennium Falcon m/b	£295

Send 4 first class stamps
for a catalogue.
Items start from as little as £1.

Grange Farm, Harpers Lane, Great Linford,
Milton Keynes, Bucks, MK14 5BA.
Phone/Fax: 01908 679845 or 01992 637135
E-mail: offworld@nimrod.demon.co.uk

WHO BOOKS

DOCTOR WHO MAIL-ORDER SPECIALISTS

CHRISTMAS SIGNINGS

Saturday 2nd December

COLIN BAKER

&

ELISABETH SLADEN

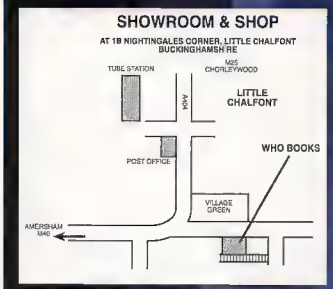
Saturday 9th December

SOPHIE ALDRED

2pm

ADMISSION FREE OF CHARGE FREE MINCE PIES & GLASS OF SHERRY LOADS OF MONSTERS AND DALEKS

FOR ALL YOUR WHO NEEDS-AT THE BEST PRICES THE LATEST MERCHANDISE PLUS AN EXTENSIVE RANGE OF OLDER & RARE COLLECTABLES.



BY TRAIN

Little Chalfont is on the Chiltern line and is only 30 minutes from the city of metropolitan line to Baker Street. Marylebone station.

BY CAR

Little Chalfont is just three miles from the M25 and eight miles from the M40 just exit the motorway then follow the signs Amersham then Little Chalfont. Parking is free of charge.

TREKKERS

THE SHOP DEDICATED TO THE "ONGOING MISSION..."

WARP ONE #1

STOCKISTS OF THE EXCLUSIVE WARP ONE RANGE OF CLOTHING LICENSED DIRECTLY FROM PARAMOUNT

SAMPLE PRICES FROM THE HUNDREDS OF ITEMS IN STOCK

ACCESSORIES		FIGURES	
Warp One Uniforms, available for all Star Trek series	from £25.99	7" Talking Figures	£13.50
Classic Tricorder	£15.50	Voyager Figures	From £5.99
Classic Communicator	£15.50	New Next Gen/DS9 Assortment	From £5.99
		(Both of the above available Dec/Jan)	

MODELS		GIFTS	
U.S.S Reliant	£15.99	10" Vinyl Figures	£8.99
Generations Enterprise-D	£14.99	Mini Ship Figurines on stands	£1.99
Generations Enterprise-B	£14.99	Tumble-Not Mugs	
Mr Spock Vinyl Figure	£19.99	Insignia Range	£7.99
3 Enterprise Flight Display	£15.99	Starship Range	£8.99

PLUS THE EXTENSIVE RANGE OF VIDEOS

TEL: (01202) 291165 OR FAX: (01202) 296243

SEND S.A.E. FOR VERY LATEST PRICE LIST

186-188 COMMERCIAL ROAD, BOURNEMOUTH BH2 5LX

THE FOLLOWING CREDIT CARDS ARE ACCEPTABLE FOR PHONE & FAX ORDERS:

™ & © and © 1995 Paramount Pictures. ALL RIGHTS RESERVED. STAR TREK and Related Marks are TRADEMARKS of Paramount Pictures.

AYL - CON

DOCTOR WHO CONVENTION

27th - 28th JANUARY 1996

Forte Crest Hotel Birmingham

4 Doctors - 10 Companions

Exhibition, Dealers Room

Demos

JON PERTWEE - PETER DAVISON

COLIN BAKER - SYLVESTER McCOY

Caroline John - Sophie Aldred - Nick Courtney - Elisabeth Sladen - Louise Jameson - John Leeson + WHO Else

Vortex Events Present

SKARASEN

DOCTOR WHO CONVENTION

30th & 31st March 1996

Forte Crest Hotel

Glasgow

SCOTLANDS PREMIER DOCTOR WHO CONVENTION

"I see Yates,
So the Doctor was frozen stiff at the barrow, and was then revived by a freak heat wave. Benton was beaten up by invisible forces, and the local white witch claims shes seen the devil."

DOCTOR WHO. THE DAEMONS REVISITED

The village of Aldbourne, Wiltshire

Saturday 27th April 1996

FOR FULL DETAILS SEND S.A.E. TO

P.O. BOX 84 AMERSHAM BUCKS HP7 9QH

MovieWorld

Film, TV, Music and Models Memorabilia

PHOTOGRAPHS

Quality colour and B/W photos.
Four illustrated catalogues at £2 each (redeemable).

TV: Baywatch, Dr Who, Quantum Leap, Star Trek, Superman, The X-Files etc…

FILM: Batman Forever, Interview with the Vampire, Judge Dredd, Mask, Species, Speed, Star Wars, Terminator etc…

MUSIC: Many stars of Pop and Rock.

MODELS: Most of the Supermodels.

AUTOGRAPHS

Guaranteed, genuine authentic autograph display pieces. Each personally signed 10" x 8" photo is double matted at a finished size of 11" x 14". Here are a few examples of the many autographs available:

G. Anderson	£50	S. Bakula	£40
D. Cain	£50	D. Duchovny	£50
K. Mulgrew	£60	P. Stewart	£65

BOOKS

STAR WARS:

1) Heir to the Empire, 2) Dark Force Rising, 3) The Last Command, 4) Truce at Bakura, 5) Courtship of Princess Leia, 6) Crystal Star, 7) Tales from Mos Eisley. 8) Children of the Jedi, 9)Darksaber. Books 1 to 7 are P/B at £4.99 each. 7 & 8 are H/B at £10.99 each.

FILM AND TV BOOKS:

Encyclopedia of TV Sci-Fi	P/B	£16.99
Chronicle of the Cinema	H/B	£29.95
SF: Illustrated Encyclopedia	H/B	£25.00
X-Files Book of Unexplained	H/B	£14.99
Industrial Light & Magic	H/B	£50.00

Also books for Dr Who, Judge Dredd, Quantum Leap, Star Trek, The X-Files.

Full memorabilia catalogue is £1 (redeemable)

T-SHIRTS

£10.99 each. Back and XL only. Please ask about availability for M & L.

X-FILES: (11 different designs)
Road, Lightning, Eye, Agent, Door, Hand, Faces, Truth, X, Among You, Trust No One

STAR TREK: (12 different designs)
Enterprise, 2 Captains, Space Arch, Quark, Generations, Voyager Crew, DS9 Crew, Nerys, Sisko, Dax, Cardassian, Space Station

RED DWARF: (4 different designs)
Smeg Head, Better/Life, Rimmer, Duke/Dork

JUDGE DREDD: (6 different designs)
Dredd + Mean Machine, Mean Machine, Badge, Space Bike, Gun, Dredd + Badge

Also Mask, Star Gate, Star Wars.

CHRISTMAS OFFER

Offer is valid on all orders received before 1/1/96 only from this advert

★ Buy 2 T-Shirts and get 3rd half the price.
★ Buy 2 Hardback books and save £5.00 (Star Wars not included)
★ Choose 3 Star Wars Paperbacks for only £4.25 each (saves approx 15%)
★ Set of 6 Star Wars 10" x 8" colour photos for £15 inc UK P&P. Overseas + £1.
★ Set of 5 Judge Dredd 10" x 8" B/W photos for £10 inc UK P&P. Overseas + £1.

Please make cheques/postal orders **payable to R. Leech.** Cash at your risk.
P&P: £1.50 for 1st item, 50p each additional. Autographs £5 for 1st, £1 for each additional.
Overseas - Please double P&P rates.

MovieWorld, SFX, 5 Sylmor Gardens, Bournemouth, Dorset BH9 3EN UK

MANGA VIDEOS

MODEL KITS

MANGA POSTERS

MANGA T-SHIRTS

VISA

Access

DELTA

SWITCH

CREDIT CARD AND INFORMATION HOTLINE
01989 767 655

FREE CATALOGUE AVAILABLE
MAVERICK MAIL ORDER
PO BOX 7, ROSS ON WYE, HEREFORDSHIRE UK. HR9 7YX
TEL: 01989 767 655 FAX: 01989 768 563

VINYLMAN FAIRS

BRIGHTON CENTRE
(SEAFRONT)

SUNDAY 10TH DECEMBER

CDS • COMICS • RECORDS
PHONECARDS • TRADING CARDS
SCI FI RELATED ITEMS ETC...

10AM – 5PM

BARGAINS • RARITIES • NEW RELEASES
OVER A MILLION ITEMS ON SALE

STOP PRESS **ONE OFF SALE OF 10,000 VINTAGE AND NEW COMICS AT ONLY 10P AT THIS FAIR**

~ NU. EARTH'S ~

SCI-FI WORLD

20 FETTER LANE, YORK, YORKSHIRE YO1 1EH TEL/FAX (01904) 611461

Stockists of Star Trek Star Wars

AND A WHOLE GALAXY OF SCIENCE FICTION COLLECTABLES

MAIL ORDER SPECIALISTS

Please send a self stamped (50p) A4 size envelope per catalogue required (indicate choice)

• Star Trek • Star Wars • New Comics •
• Action Figures • Sci-Fi • Laser Discs •
• Soundtracks • RPG •

LINNEA QUIGLEY'S WORLD

4 Whitfield Street, London W1P 5RD
Tel 0171 631 0239

B Movies number 1 scream queen opens the first of her LITTLE SHOP OF HORRORS in London on January 20th

1st FLOOR
MEMORABILIA
VIDEOS/CD'S
COMICS
BOOKS
AUTOGRAPHS

Basement
ALTERNATIVE FASHION

Forthcoming attractions

INGRID PITT opening the shop & signing autographs
January 30th 2-3pm

NORMAN J WARREN signing autographs
January 24th 3-4pm

LINNEA QUIGLEY
WILL BE AT THE SHOP SIGNING AUTOGRAPHS
JANUARY 27th 2-3pm

The Little Shop of Horrors is a unique new horror and science fiction retail store that will feature the darker thinks in life. Fashion wear, books, American collectables

WELCOME TO MY NIGHTMARE

FORTE POSTHOUSE HOTEL, SWANSEA, 28-29 OCTOBER

THE WEEKEND BEFORE HALLOWE'EN SAW THE CREAM OF BRITISH HORROR WRITERS GATHERING IN SOUTH WALES TO CELEBRATE AND DISCUSS THEIR MUCH-MALIGNED GENRE. **MJ SIMPSON** TAGGED ALONG, ARMED WITH SILVER BULLETS, CLOVES OF GARLIC, WOODEN STAKES – OH, AND A CHAINSAW, OF COURSE.

This event, organised as part of the UK Year of Literature, effectively replaced Fantasycon this year, and was somewhat unusual in structure. There was only one strand of programming, so most of the 150 or so attendees were in the audience for every panel. Thankfully, there were breaks in-between to enable visitors to eat, drink and peruse the book room.

A plethora of British and American authors from the fields of fantasy, SF and horror attended, although the emphasis was clearly on the latter genre. Graham Joyce hosted many of the talks, which examined such topics as morality in horror and the suitability of the short story as a horror medium. Panelists included Simon Clark, Michael Marshall Smith, Stephen Jones, Kim Newman, Joel Lane, Nicholas Royle, Lisa Tuttle, Storm Constantine, Ramsey Campbell, Christopher Fowler, Jonathan Carroll and others. Book launches for *Best New Horror 6*, *The Gollancz Book of Horror*, Welsh anthology *Cold Cuts III*, and Storm Constantine's new novel were well-attended, and many sought to obtain autographs.

A good line-up of authors and editors were present at this horror festival.

Although the event could have become quite serious and academic, a degree of fun was maintained throughout, and much beer was quaffed. Authors, publishers, editors, journalists and fans mingled in the bar and discussed the current state of the genre (and gossiped endlessly).

Sunday saw the presentation of the British Fantasy Awards, with some popular choices among the winners. The awards themselves were shaped like Cthuloid monsters in long robes, and from the back looked positively obscene!

Although Fantasycon should be back next year, it would be nice to see a specialist horror con like this become a regular feature in the calendar, especially if such a high level of interest can be maintained. A second programme might help vary things a little, admittedly, but at least horror fans were well-served by their section at this year's festival.

FANTASTIC DAYS
Dates for your diary

All cons listed here are non-profit-making events organised by fans, unless otherwise stated. Always enclose an SAE with enquiries. Con organisers, if your event is not here or your listing is wrong or incomplete, send details to Live!, SFX, 30 Monmouth Street, Bath, Avon BA1 2BW.

10 December 1995
Star Wars Collectors Day II
Dealers fair with guests & displays. Wolsey Hall, Cheshunt. **The Falcon Society, Grange farm, Harpers Lane, Great Linford, Milton Keynes, Bucks. MK14 5BA**

2-4 February 1996
Starbase 96
Trek con at Hilton National, Leeds. **Miss Carol Looby, 152 Otley Rd, Headingly, Leeds LS16 5JX**

4 February 1996
Picocon 13
Minicon at Imperial College. Imperial **College SF Society, Beit Quad, Prince Consort Rd, London SW7 2BB** or **icsf@ic.ac.uk**

10-11 February 1996
Star Fleet Ball
Trek con at Royal Bath Hotel, Bournemouth. **Anne Lindup, "Five Elms," Holtwood, Nr Wimborne, Dorset BH21 7DT**

15-17 March 1996
The Neutral Zone
Star Trek con at Forte Crest Hotel, Newcastle. Bjo Trimble. **16 Annandale, Darlington, Co. Durham DL1 3QX**

29-31 March 1996
48 Hours in Space
TVSF marathon at Comfort Friendly Inn, Hull. **Hull Starfleet, PO Box 1701, Hull HU4 7YU**

5-8 April 1996
Evolution
47th Eastercon at Radisson Edwardian Hotel, Heathrow. Vernor Vinge, Colin Greenland, Bryan Talbot, Jack Cohen, Maureen Kincaid. **13 Lindfield Gdns, Hampstead, London NW3 6PX** or **bmh@ee.ic.ac.uk or http://www.tardis.ed.ac.uk/~simon/evolve/**

12-14 April 1996
Accelerate 96
Quantum Leap con at Radisson Edwardian, Heathrow. John D'Aquino. **78 Sterry Rd, Dagenham, Essex RM10 8NT** or **Accelerate@pbaylis s.demon.co.uk** or ☎ **(01827) 64911**

2-6 May 1996
Warp Two
41st UK *Trek* con at Cardiff International Arena. Robert Picardo, Nana Visitor, Walter Koenig, Mark Lenard. David Simons, Warp Two, **69 Merlin Cres, Edgeware, Middx HAs8 6JB**

24-27 May 1996
Inconsistent
SF humour con at Scotch Corner Hotel, Darlington. **Flat 1, 31 Saxon Rd, South Norwood, London SE25 5EQ**

5-7 July 1996
Constitution III
Trek con at Tollgate Motel, Gravesend, Kent. **Tina Hewett, 115 The Brent, Dartford, Kent DA1 1YH**

23-26 August 1996
Concorde
42nd UK *Trek* con at Radisson Edwardian, Heathrow. Concorde Registrations, **138 Crosslands, Stantonbury, Milton Keynes MK14 6DF**

Worth £1,500!

WIN A DALEK!

INVADE YOUR HOME TOWN WITH THIS INCREDIBLE PRIZE!
(PROVIDING IT DOESN'T GET STUCK IN THE GRASS, THAT IS...)

The Daleks have been threatening the galaxy for around 32 years, but – amazing as it might seem – you've never been able to buy a authentic, full-sized replica of the deadly spaceage pepperpots. Until now...

Okay, so a few of the BBC's battle-scarred exterminating machines *have* changed hands in the past – and the occasional dedicated fan *has* whiled away the Winter months knocking up a replica in his garage – but that's about it. For most of us, owning a proper Dalek of our very own has had to remain a pipedream...

Until now, that is. As of early next year, full-sized Dalek replicas, officially licensed by the BBC, will be made available to the general public. To all intents and purposes indistinguishable from their TV cousins, the only easy way to tell one of these new Daleks from a BBC original is that, being brand new, they're in much better nick. We've seen them, and we're impressed.

The new Daleks are being put together by This Planet Earth, a company set up specifically to produce them. "I always wanted a Dalek", explains founder and boss, Ian Clarke. "But when I finally tracked one down, the shop was charging £2,500!"

Convinced that he could build one much cheaper for himself, he began talking to the BBC Visual Effects department, Dalek designer Raymond Cusick, and the Doctor Who Appreciation Society (DWAS) about how to go about it – and soon realised that producing just one would be a waste of effort and money. The solution: Why not start a Dalek production line, and try to sell the things commercially?

So, almost a year ago, that's exactly what Clarke did. Leaving his job with the MOD ("missile guidance, perhaps appropriately", he laughs), he began the project – the first stumbling block being that, to build the Daleks to the quality he wanted, he'd have to demand a price-tag around £1,500. But would they sell at that price?

Unprepared to cut corners, Clarke decided to test the waters. "I placed a £30 ad in the old DWAS mag", he explains, "and the response was phenomenal. I now have around 400 people who say they want one."

Clarke s eager to promote his Daleks as collectors' items, rather than the ultimate fancy dress costume – "I see them as something that sits in the corner of the room, there to be admired", he says. The only thing missing is a voice modulator, which he hopes to offer as an optional extra sometime next year.

With pre-production models getting an enthusiastic thumbs-up from the BBC licensing people, and the production line set to role early next year, it looks like This Planet Earth is on to a winner. Indeed, after seeing the Daleks, Richard Hollis at BBC Enterprises has offered Clarke the chance to reproduce other *Doctor Who* related material. "But nothing", he admits, "as big or complex as the Daleks."

To be honest, we can't wait.

Want to learn more? Contact This Planet Earth at PO Box 521, Kidsgrove, Stoke-on-Trent, Staffs ST7 3TT.
☎ (01378) 752624 or e-mail100676,1573@compuserve.com.

Win! Win! Win! Win! Win! Win! Win!

This Planet Earth and SFX proudly join forces to give away a genuine, full-size Dalek – worth a cool one-and-a-half grand! To enter, just jot down the answers to the following questions on the back of a postcard (or sealed down envelope), along with your name and address, plus a suggestion for a *Doctor Who* prop you'd like This Planet Earth to produce, then send the whole lot to us here at **Dalek I Love You Compo, SFX, 30 Monmouth Street, Bath, Avon BA1 2BW.**

Just complete these famous Dalek phrases:

1) Seek, locate, ex...
a) ...foliate! b) ...terminate! c) ...wife!
2) My vision is impaired, I cannot...
a) ...see! b) get up the stairs! c) ...read the autocue!
3) You will...
a) ...dance for me, mon capitan! b) ...go to the ball!
c) ...obey!

Make sure your entries get here by 1 January 1996.

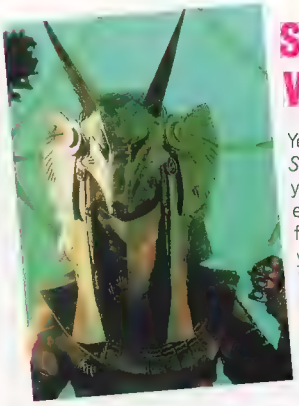
Rules for Dalek, Pharoah and Stargate competitions
1. Your entry for each competition should come on a separate piece of paper, or on the back of a postcard.
2. The closing date for all competitions is **1 January 1996**
3. Winners names will be published in the **March 1996** issue.
4. No correspondence will be entered into concerning these competitions, the judges' (i.e., our) decision is final, cash alternatives are not available, and the cheque is in the mail.

WIN THIS STUFF TOO!

SPIRIT OF THE PHAROAH T-SHIRT COMPO

Spirit of the Pharaoh is an innovative new "graphic action" flick, as reviewed in SFX5, which mixes animated high adventure with Egyptian spookiness.

Through the kindness of the folk at Future Promises, five lucky SFX readers stand to win not only the video of *Spirit of the Pharaoh*, but also a groovy poster and a stylish T-shirt. To get a chance of winning, simply tell us who played King Tut in the '60s *Batman* TV series, and mark your entries Curse Of The Mummy T-Shirt Compo.



STARGATE VIDEOS

Yes, we know that opinion on *Stargate* is sharply divided, so if you hated it you won't want to enter this compo. If, however, you found it an enjoyable sci-fi romp, you can win one of ten Widescreen copies of the video, courtesy of Polygram. Just tell us the name of the *Stargate* actress who died recently. Mark your entry "Well, I Liked It Anyway!" Compo.

AND THE WINNERS FROM SFX4 ARE...

DON'T GET 'EM WET COMPO
The wrestler who appears in the theatrical version of *Gremlins 2*, but not the video, is Hulk Hogan. Copies of Warner Video's *Gremlins 2* vid are going to: Peter Dight, Gosport; Darren Martin, Sudbury; David Fearon, Preston; Darren Worthy, Chesterfield; Matthew T Mella, Sheffield.

A G-G-G-G-G-GHOST!!!!!! COMPO
The Monty Python star in the *Casper* film is Sir Eric of Idle. Copies of Retro Video's *Casper* cartoons vid are on their way to: Adam Fronteras, Rochester; C Wilkinson, Barnsley; Matthew T Mella, Sheffield; Neil Collier, Birmingham; Mr R Esdaile, London; Kieran Hughes, Liverpool; Susan Johnson, London; Gail Donaldson, Cumbria; Geoff Leone, Arbroath; David Sawtell, Weston-Super-Mare.

IT'S ON THE CARDS COMPO
Tim Burton's still preparing his film of *Mars Attacks*, and, to celebrate, complete sets of CMA trad ng cards are winging their way to: Lynne Donaldson, Birmingham; Adam Ryan, Surrey; David Paterson, Fife; Michael Jones, Perthshire; Darren Gray, Co. Durham.

LOTSA LITERATURE COMPO
Isaac Asimov's first published story was "Marooned Off Vesta." Eight *Voyager* books of their choice, plus T-shirts, are now zipping off to: R Keeson, London; Andrew Seaman, Kent; Ernie Dobson, Tyne & Wear; Mr MC Zimmerman, Leeds; David Lloyd, Tyne & Wear; C Pottinger, Swansea; Paul R Harrison, West Lothian; Stephen James, Hants; Paul Maloney, Mansfield; Mrs B Lynch, Huddersfield; Thomas Bennett, Salford; Emma Bailey, Braintree; D A'Hara, Glasgow; Scott M Kibby, Boston; Steven Denny, Surrey; P Bingham, Barnstaple; Michael JC Rowley, Southport; Lloyd Ellis, Taunton; Dominic Fondé, Tyne & Wear; SA Watson, Dingwall; David Mitchell, Paisley; David Cheung, Dumbarton; J Phillips, Swansea; J Telfer, East Lothian; Richard Hughes, Haverfordwest; Matthew Jones, Devon; Russell Bean, Boston Spa; Trevor Elwes, Norwich; Ms Marina JA Holroyd, Manchester; Tim Mewton, Malmesbury.

INSCRUTABLE ANIMATION COMPO
In *Tenchi Muyo*, Tenchi releases a demon called Ryoko. Pioneer videos of *Kishin Heidan, Green Legend Ran, Moldiver*, and *Tenchi Muyo*, plus a *Kishin Heidan* baseball cap are on their way to: Mark Gardham, St Pauls Cray; Paul R Harrison, West Lothian; Mr D Kirwin, Guildford; Brian Morris, Essex; Dave Francis, Erith.

FIVE METERS! THAT'S IN THE ROOM! COMPO
Newt's real name was Rebecca Jorden. An ace trip to Alien War, with a slap-up lunch at Planet Hollywood (yum, yum!), a game of Quasar and all the trimmings go to: Mark Beauchamp, Reading.

30 DAYS INTO THE FUTURE...

Coming next month in SFX

LEONARD NIMOY

Yes, it's *Star Trek*'s Mr Spock in The SFX Interview! So is he Spock, or isn't he? How does he really feel about the character, his co-stars, the fans, and *Star Trek* in general? We'll have the answers – or some of them, at any rate – in next month's issue...

THE X-FILES

Fox Mulder and Dana Scully aren't the only FBI agents made famous by *The X-Files*. Meet Walter Skinner (above) and Alex Krycek, aka actors Mitch Pileggi and Nicholas Lea. Pileggi plays Mulder's "control", and, it would appear, one of the few friends ol' Spooky's got in the department. Lea's character, the slimeball Krycek, is a very different kettle of fish, however. Join them both next issue for an inside look at *The X-Files*...

PLUS!

Hot SF author Neal Stephenson, behind the scenes of *Strange Days*, ex-*Avenger* Linda Thorson and more...

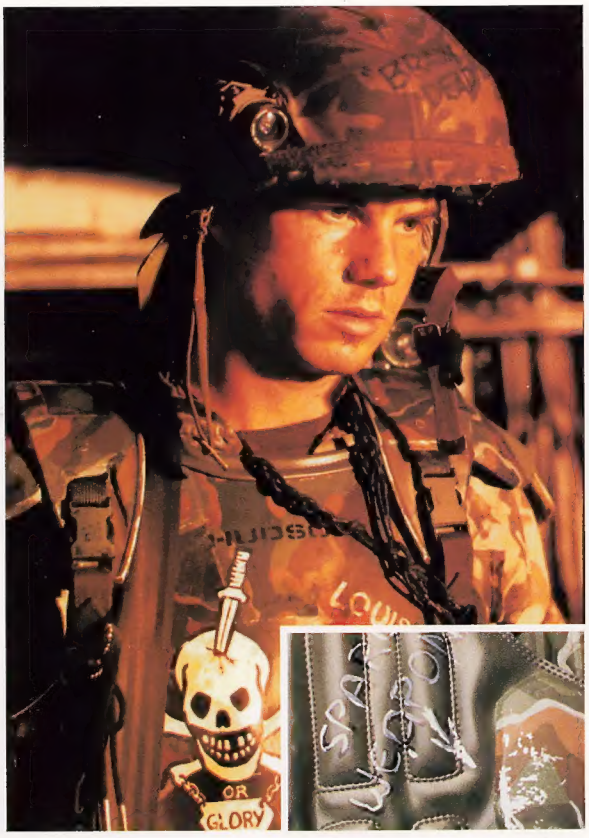
SFX8: ON SALE FRIDAY 22 DECEMBER

IT'D BE ILLOGICAL TO MISS!

ALIENS

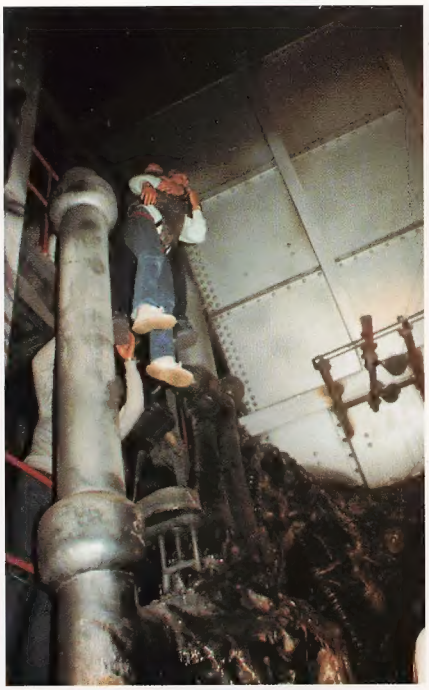
LIKE ALL THE BEST SF FILMS, MUCH OF ALIENS WAS SHOT IN THE UK. THESE EXCLUSIVE PICTURES WEREN'T TAKEN AT PINEWOOD WHERE MOST OF THE FILM'S SET WAS HOUSED, HOWEVER, BUT AT A DISUSED POWER STATION IN ACTON. THE MOVIE'S ARMOURER, TERRY ENGLISH, WAS THE MAN BEHIND THE LENS...

Why go to the expense of creating a completely new set, when you can just deck out a disused power station with a few futuristic odds and ends? It sounds like the kind of thing that only the Roger Cormans of the world would might do, so it might surprise you to learn that James Cameron took exactly the same route for his mega-budgeted *Aliens*...



Right: *Aliens* armourer Terry English is more used to providing armour of the medieval variety for films such as *Jabberwocky* and *First Knight*, but for *Aliens* he was asked to design the futuristic body armour worn by the Colonial Marines. Shots like the one of Bill Paxton (right), and the pictures of Wizbowski's armour (inset), were used by the film-makers for continuity uses.

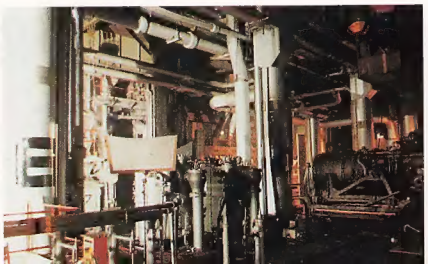
Below: The alien suit lies abandoned in the corner of the set. Doesn't look so frightening now, does it?



© Terry English

Above: The stunt team rehearses the sequence where Dietrich gets caught by an alien. Note the Giger-esque additions to the basic power station structure at the bottom of the picture.

Below: Acton power station was used for many of the scenes set inside the colony on planet L426. Adapting and adding on to the existing network of pipes and metal walkways was a much easier way to create the look of a beaten up terraformer base than actually building the sets from scratch. The place was big – large enough to allow a full-sized APC (Armoured Personnel Carrier) to be built and driven through its tunnels.



Below: The full-sized APC mock-up was driven about at the Acton location, and intercut with model shots to create the final effect.

DOUBLE THE PAGES!
DOUBLE THE ACTION!

FANTASTIC FIRST ISSUE!

80 BIG COLOUR PAGES FOR ONLY £1.95

ON SALE 12 DECEMBER FROM NEWSAGENTS EVERYWHERE

FEATURING: GORO IN SOLO ACTION AGAINST THE AWESOME POWER OF THE KOMBATANT

FREE MORTAL KOMBAT BADGE!

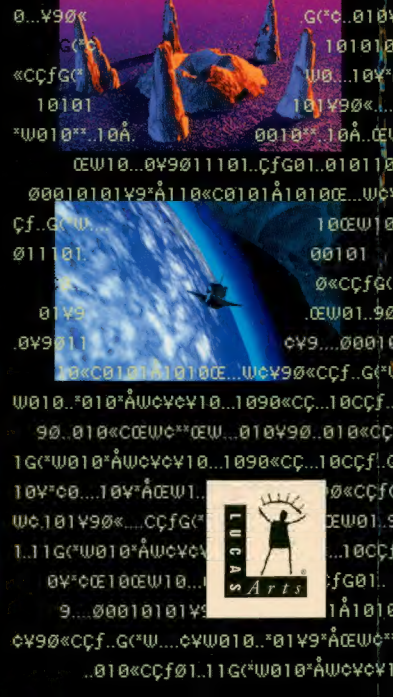
漫 MANGA 画

From the makers of Indiana Jones and the Fate of Atlantis™ comes a sci-fi adventure of epic proportions

LucasArts Entertainment Company are proud to present

THE DIG™

A team of astronauts is mysteriously transported to an alien world where they uncover fantastic artefacts of an ancient yet advanced civilisation. These vital ruins hold the key to their escape. Yet as they puzzle their way to freedom, the delicate balance of human nature is disturbed as greed and self preservation corrupt their desperate quest...



› A DEEP SPACE ADVENTURE BY SEAN CLARKE IN COLLABORATION
› WITH FILMMAKER STEVEN SPIELBERG
›
›
› ORIGINAL AND COMPELLING STORY FROM LUCASARTS ENTERTAINMENT COMPANY
›
› SPECIAL EFFECTS CONTRIBUTED BY INDUSTRIAL LIGHT & MAGIC
›
› DIALOGUE CONTRIBUTED BY AWARD-WINNING SCI-FI WRITER ORSON SCOTT CARD
›
› NEARLY 200 LOCATIONS AND HUNDREDS OF PUZZLES
›
› STUNNING GRAPHICS AND EMOTIVE MUSICAL SCORE, PLUS FULL VOICE AND SOUND
›
›
›
› AVAILABLE FOR MAC AND PC CD-ROM.
›
›
›
›

› THE DIG GAME© LUCASARTS ENTERTAINMENT COMPANY. ALL RIGHTS
› RESERVED. USED UNDER AUTHORISATION. THE DIG AND iMUSE ARE
› TRADEMARKS OF LUCASARTS ENTERTAINMENT COMPANY.
› THE LUCASARTS LOGO IS A REGISTERED TRADEMARK OF LUCASARTS
› ENTERTAINMENT COMPANY. iMUSE U.S. PATENT NO. 5,315,057.
› DISTRIBUTED IN THE UNITED KINGDOM BY VIRGIN INTERACTIVE
› ENTERTAINMENT (EUROPE) LTD. VIRGIN IS A REGISTERED
› TRADEMARK OF VIRGIN ENTERPRISES LTD.

Made with love by

Our goal is to preserve classic video game magazines so that they are not lost permanently.

People interested in helping out in any capacity, please visit us at retromags.com.

No profit is made from these scans, nor do we offer anything available from the publishers themselves.

If you come across anyone selling releases from this site, please do not support them and do let us know.

Thank you!